

# **Cyclopedia of Music and Musicians: Abaco-Dyne**

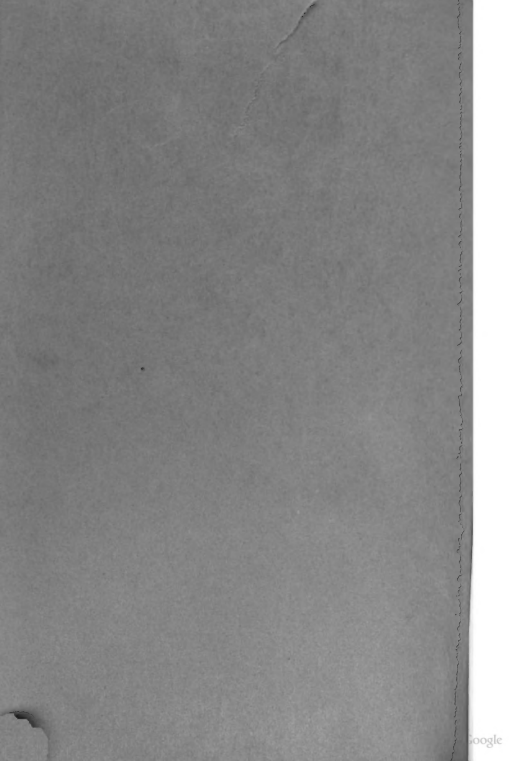
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CYCLOPEDIA OF  
*MUSIC AND MUSICIANS*

VOLUME I

ABACO—DYNE

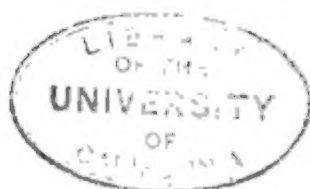
# CYCLOPEDIA OF MUSIC AND MUSICIANS

EDITED BY  
JOHN DENISON CHAMPLIN, JR.  
II

CRITICAL EDITOR  
WILLIAM FOSTER APTHORP

*WITH MORE THAN ONE THOUSAND ILLUSTRATIONS*

VOLUME I



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## PREFACE.

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**T**HE Cyclopedia of Music and Musicians, like its predecessor, The Cyclopedia of Painters and Paintings, is expected by its projectors to occupy a novel as well as a standard place among authorities upon its subject. Like that, also, it founds its claim to this position especially upon three things: The character and comprehensiveness of the information which, through its text and illustrations, it for the first time makes accessible; the new simplicity of its arrangement; and the bibliography, of a kind hitherto unattempted, through which it furnishes a key and guide to the whole literature of its art. The two works being then similar in kind and in method of arrangement, we cannot do better than to repeat substantially the preface of the former.

It is not only a fuller biographical dictionary than now exists of the musicians of all schools, including prominent contemporaries, but it is, as well, a dictionary of works; and in a form in which the one branch of information is as immediately accessible as the other. It must be understood, however, that it embraces in its scope only composers and their works, excluding mere performers and musical literati. The important compositions of all periods, operas, oratorios, cantatas, symphonies, etc., are treated under their own names, in separate articles, in which are given an accurate description of each work, the history of its text, or of the subject of its theme, the date and place of composition and of first performance, and of its production in other countries, its publication, and such other facts as make the account as nearly as possible exhaustive. The articles, whether biographical or descriptive, are not based upon statements accepted in any sense at second hand, but upon close re-

## PREFACE

search, conducted with the hope of making this work virtually an original authority—their facts being derived from the latest monographs in all languages on the several musicians and their works, from the music periodicals of many countries, and from autobiographical memoranda and other original material. In many instances correspondence with musicians and others has brought to light hitherto unpublished information of much interest and value, relating both to composers and to their works. The latest publications of the prominent music publishers and of the several musical associations have also been carefully collated, so that the information given is the best and fullest accessible up to the date of completion.

The method of arrangement of the *Cyclopedia* is believed to be especially practical, intelligible, and convenient. The biographical and descriptive articles are combined in a single alphabet: a novel plan, enabling any reader, with no knowledge of a well-known opera or other musical work other than the name, to turn to it directly and trace its history back to its composer. A simple cross-reference system also enables the reader of the biographical articles to tell at a glance what works of each musician are treated at length, the italicizing of a single word in the title of a composition showing that under that word a separate article upon it will be found.

The bibliography appended to each article is such as will guide the reader to further and more minute investigation than would be possible in any book of reference; even, it may be claimed, to an exhaustive study of the whole literature of the topic. It embraces, besides English works and periodicals, those in French, German, Italian, Spanish, Portuguese, Dutch, Swedish, and Danish.

The illustration has not been undertaken with a view of mere embellishment, but in accordance with the purpose of the *Cyclopedia*. The biographical articles contain a greater number of portraits of prominent musicians, living and dead, than have ever before been published in any work. Many of the contemporary ones have been furnished by the composers themselves, and are not obtainable elsewhere. In many of the articles also are fac-simile reproductions of scores by celebrated com-



## *P R E F A C E*

posers, fac-similes of autograph signatures, and views of birthplaces, monuments, statues, etc. In the articles on operas and oratorios are given portraits of celebrated singers whose names have been identified with their representation, some of them in the costumes appropriate to their rôles.

The work is under obligations to Mr. Louis von Eltz for his efficient labors during its entire progress, and especially for his valuable aid in researches connected with the German, Italian, French, Spanish, and Portuguese musicians.

Thanks are due, also, to the superintendent and other officials of the Astor Library of New York, and to the officers of the Athenæum and the Harvard Musical Association of Boston, for numerous privileges and courtesies, without which the work on the Cyclopedia would have been attended with great difficulties, if not rendered impossible.

NEW YORK, November 1, 1888.

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## TABLE OF ABBREVIATIONS.

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A., Alto.	M., Monsieur.
B., Bass, Basso, etc.	Mlle, Mademoiselle.
Bar., Baritone.	Mme, Madame.
B. M. V., Beata Maria Virgo.	MS., MSS., Manuscript, Manuscripts.
Biog., Biography, Biografia, etc.	M. S., Mezzo-soprano.
Cath., Cathedral.	Mus. Bac., Bachelor of Music.
Ch., Church.	Mus. Doc., Doctor of Music.
Col., Collection.	n. d., no date.
do., ditto.	op., opus, opera.
etc., et cetera.	R. A. M., Royal Academy of Music.
et seq., et sequentia.	S., Soprano.
Fr., French.	S., Sta., San, Santa.
Ger., German.	S. M., Santa Maria.
ib., ibidem.	Sp., Spanish.
id., idem.	St., Saint.
It., Italian.	T., Tenor.
L. of Honour, Legion of Honour.	Voc., Voces.
Lib., Liber.	Vol., Volume.

\*\*\* *Words in italics indicate the alphabetical place of articles on the subjects specified.*



# CYCLOPEDIA

OF

## MUSIC AND MUSICIANS.

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**A**BACO, EVARISTO FELICE DALL', born in Verona, in 1662, died in Munich, Feb. 26, 1726. Violinist, Concertmeister in the band of the Elector Max Emmanuel of Bavaria. Works: 12 sonatas for violin and bass; 10 concertos for four parts, for church use; 12 sonatas for two violins, violoncello, and bass; Sonata for violin and bass; 6 concertos for four violins, alto, bassoon, violoncello, and bass. These works were published in Amsterdam.—Fétis; Mendel, *Ergänz.*, 1.

ABADIA, NATALE, born in Genoa, Italy, March 11, 1792, died (?). Dramatic composer, pupil of Pietro Raimondi and of L. Cerro. Works: *L'imbroglione ed il castigamatti*, opera buffa, given in Genoa, 1812; *La Giannina di Pontieu, ossia la Villanella d'onore*, musical drama, ib., 1812; Mass for three voices; Mass for four voices, with orchestra; Vesper service; Motets.—Fétis.

ABBATINI, ANTONIO MARIA, born at Tiferno, or at Castello, Italy, in 1595, died in Castello in 1677. He was maestro di cappella, in Rome, of S. Giovanni in Laterano in 1626, of the Gesù in 1628, of S. Maria Maggiore in 1645-46, and then of S. Lorenzo e Damaso; again of S. Maria Maggiore in 1649-57, of S. Maria di Loretto until 1672, when he returned to S. Maria

Maggiore, and remained there until his decease. Most of his compositions, masses, psalms, motets, etc., are in manuscript, and are preserved in the archives of the churches in which he served. He assisted Kircher in writing his *Musurgia*, and is said by Allaci to have written an opera: *Del male in bene*, Rome, 1654. Works published: Psalms, four books (1630-35); Motets, for two, three, four, and five voices (1636-38); Masses, three books (1638-50). After his death, his pupil, Dominique del Pane, published his *Antiennes* for twelve tenors and twelve basses (Rome, 1677).—Fétis; Mendel, *Ergänz.*, 1.

ABBÉ, JOSEPH BARNABÉ SAINT-SÉVIN, called, born at Agen (Lot-et-Garonne), June 11, 1727, died at Maisons, near Charenton, in 1787. Violinist, son and pupil of Philippe de Saint-Sévin, called Abbé (who, from 1727, was a violoncellist of repute in the orchestra of the Opéra in Paris); then pupil of Leclair in 1740-42. He was a violinist at the Comédie Française in 1739, and the Opéra in 1742, whence he retired after twenty years of service. He published eight works of sonatas and trios for the violin.—Fétis.

ABEGG VARIATIONS, theme on the name Abegg, with variations for pianoforte, by Schumann, op. 1, dedicated to Pauline, Countess d'Abegg; composed in the first

## ABEILLE

half of 1830; published in July, 1832. This work was inspired by a beautiful woman, Meta Abegg, whose name, represented in musical notes, Schumann used for the motive of his composition. It is worked up in waltz rhythm, probably in memory of the ball at which he met the young lady. The Countess d'Abegg is a mythical person, invented for the occasion.—Reissmann (Alger), 37.

**ABEILLE, (JOHANN CHRISTIAN) LUDWIG**, born at Baireuth, Feb. 20, 1761, died at Stuttgart, March 2, 1838. Pianist and organist, pupil of Boroni and Sämman at the Karlschule in Stuttgart. He joined the private band of the Duke of Würtemberg in 1782, succeeded Zumsteeg as Concertmeister in 1802, and was subsequently made director of official music, and organist in the court chapel. In 1832 Abeille received a pension and royal gold medal for his fifty years' services. Among his works are eight Lieder, an Ash-Wednesday hymn for four voices, and two operettas: *Amor und Psyche*, Augsburg, 1801; and *Peter und Aennchen*, 1810; which have been arranged for the pianoforte. He also wrote for the harpsichord, sonatas, concertos, etc., some with violin and violoncello accompaniment. A *Miserere*, with full chorus, is preserved in the MS. department of the Imperial Library, Paris.—Allgem. d. Biogr., i. 7; Fétis; Mendel.

**ABEL**, oratorio, music by Thomas Augustine Arne, first performed at Drury Lane, London, March 12, 1755. It was not successful, but one of its melodies, known as the Hymn of Eve, is simple and beautiful, and became very popular.

**ABEL, CLAMOR HEINRICH**, born in Westphalia, middle of 17th century, time of death unknown. Chamber-musician to the court of Hanover. He composed for string instruments, in the form of Allemandes, Courantes, Sarabands, etc.: *Erstlinge musikalischer Blumen* (3 vols., Frankfurt, 1674, 1676, 1677); also published as *Drei Opera musica* (Brunswick, 1687).—Fétis.

**ABEL, KARL FRIEDRICH**, born at Köthen, about 1725, died in London, June 22, 1787. Viol-da-



gamba virtuoso, pupil at the Thomaschule, Leipsic, of Sebastian Bach; one of the court band at Dresden, under Hasse, in 1748–58. After travelling through Germany, he

went in 1759 to London, where he gave, April 5, a concert composed entirely of his own music. He was appointed chamber-musician to Queen Charlotte, with a salary of £200. Having joined John Christian Bach on his arrival in London in 1762, he aided him in conducting Mrs. Cornelys's subscription concerts, the first of which was given in Carlisle House, Soho Square, in 1765, and which continued many years. The violinist Wilhelm Cramer made his first appearance at these concerts, and Haydn's symphonies were there first performed in England. After Bach's death, in 1782, the concerts, conducted by Abel alone, were unsuccessful. He returned to Germany in 1783, visiting Berlin and Ludwigslust, where he played, but revisited London again in 1785, and played in the Subscription Concerts of Mr. Salomon and Mme. Mara at the Pantheon and in the newly established Professional Concerts; he played last in public at Mrs. Billington's concert, May 21, 1787. He was the greatest and last virtuoso upon his instrument, which, after his death, fell into disuse. Much of Abel's music was published by Bremner, of London, and Hummel, of Berlin. Among the best known are: A fifth set of Six Overtures, op. 14 (Bremner), and Six Sonatas, op. 18; his instrumental pieces are contained in seventeen works. He wrote the music for the operas: *Love in a Village* (London, 1760) and *Berenice* (1764).—Allgem. d. Biogr., i. 13; Fétis; Mendel.

**ABELA, KARL GOTTLÖB**, born at Borna, Saxony, April 29, 1823, died at Halle,

## ABELL

April 22, 1841. Vocal composer, pupil in Dresden of A. G. Fischer; went to Halle in 1825, and shortly after was made cantor at St. Mary's Church. He did much toward the promotion of vocal music in the public schools. Works: Collection of songs for two, three, and four voices (Leipsic, Hartknoch, 4th ed., 1848); 160 songs, followed by canons for several voices (ib., Breitkopf & Härtel); 120 quartets for male voices (ib.); *Der Sängerbund*, quartets for do. (Halle, Knapp).—Fétis.

**ABELL, JOHN**, born in London (?) about 1660, died in Cambridge in 1724. Alto singer and lute player, probably educated in the choir of the Chapel Royal, of which he was a member in 1679, and afterwards sent by Charles II. to study in Italy, whence he returned in 1683. Having re-entered the Chapel Royal, he was dismissed, after the Revolution of 1688, on account of his Roman Catholic faith, and, after travelling on the Continent, leading a vagrant life, returned to London in 1700 and settled at Cambridge. Works: *Les airs d'Abell pour le concert* (Amsterdam); *A Collection of Songs*, in several languages (London, 1701); *Collection of Songs in English* (ib.).—Grove; Fétis; Mendel; Schilling.

**ABENCÉRAGES, LES** (The Abencerages), French opera in three acts, text by Jouy, music by Cherubini; first represented at the Opéra, Paris, April 6, 1813. This performance was attended by the Emperor Napoleon, who left Paris the morning after to attempt to check the advance of the Allies. The libretto is founded on the romantic, but now disproved, story of the feud between the two Moorish families the Zegris and the Abencerrages, and the murder in the Alhambra, by order of the sovereign of Granada, of all the princes of the latter name, on his discovery of illicit relations between one of them and his own wife or sister. The story, as given by Ginez Perez de Hita in his "*Historia de los Vandos, de los Zegries y Abencerages*" (Saragossa, 1595), has been retold by Florian, Chateaubriand, and others. The

same subject is treated in the operas *Abenhamet et Zoraide*, by Giuseppe Niccolini, Milan, 1805; *Zoraide*, by Giuseppe Fari-nelli, Venice, 1816; *Zoraide, or Der Friede von Granada*, by Karl Blum, Berlin, 1821; *Zoraide di Granata*, by Donizetti, Rome, 1822; *Der letzte Abencerage*, text by Ludwig Bartog, music by Franz Sarosi (Schauer), Pesth, Jan. 4, 1887.—Bellasis, Cherubini, 206.

**ABENHAMET E ZORAIDE**. See *Aben-cérages*.

**ABENHEIM, JOSEPH**, born at Worms in 1804, still living, 1888. Violinist, studied the violin and pianoforte at Worms and Darmstadt, and theory at Mannheim, where he entered the orchestra. In 1825 he was made a member of the royal orchestra at Stuttgart, visited Paris in 1828, and studied composition under Reicha, and after his return was promoted to a more elevated position in the orchestra, until in 1854 he became director of music. Works: Music for the drama *Hariadan*, played at Stuttgart, 1842; Psalm for four voices; Pater noster; Songs without words, for pianoforte (Stuttgart, Hallberger); 2 nocturnes for do., op. 8 (ib.); Polonaise (Carlsruhe, Creuzbauer); 6 songs, with pianoforte, op. 2 (Leipsic, Breitkopf & Härtel); 6 do., op. 5 (Stuttgart, Copel); *Der deutsche Rhein*, for a single voice (Stuttgart, Schnitz); etc. Many entr'actes and overtures, which remain in manuscript.—Fétis; Mendel.

**ABERT, (JOHANN) JOSEF**, born at Kochowitz, Bohemia, Sept. 21, 1832, still living, 1888. Dramatic composer, first instructed in the Augustine convent at Böhmisch-Leipa, but at the age of fifteen ran away, and became a pupil at the Conservatorium, Prague, of Kittl and Tomaczek. In 1852 he obtained an engagement as contrabassist in the court orchestra at Stuttgart, and in the year following brought out his first symphony in C minor. After having produced his first opera in 1859, he lived for several years in Paris and London, and in the former place was much aided by in-

tercourse with Rossini, Auber, and Halévy. About 1865 he was appointed royal director of music at Stuttgart, and in 1867 Hof-Kapellmeister. Works: Symphony in C minor, given in Stuttgart, 1853; do. in A major, ib., 1856; *Anna von Landskron*, opera, ib., 1859; *König Enzo*, opera, ib., 1862; *Columbus*, symphonic poem, ib., 1864; *Astorga*, opera, ib., Sept. 20, 1866; *Ekkehard*, opera, Berlin, 1878; *Die Almohaden*, opera, written in 1886; Concert-Overtures, String Quartets, Compositions for the pianoforte, and Songs.—Brockhaus; Fétis, Supplement, i. 2; Mendel; Riemann.

ABOS, GIROLAMO, born at Malta in the beginning of the 18th century, died in Naples about 1786. Dramatic composer. He taught in the Conservatorio della Pietà, Naples, the singer Aprile being his most famous pupil; he visited Rome, Venice, and Turin, and was maestro al cembalo at the opera in London in 1756. Works—Operas: *Le due zingare*, given at Naples, Teatro Nuovo, 1742; *La serva padrona*, Naples, about 1744; *Ifigenia in Aulide*, ib., about 1745; *La moglie gelosa*, ib., Teatro de' Fiorentini, 1745; *Artaserse*, Venice, 1746; *Adriano*, Rome, 1750; *La pupilla e 'l tutore*, Naples, about 1753; *Tito Manlio*, London, 1756; *Creso*, ib., 1758. Church music: 7 Masses, 2 Kyries, and several Litanies to the Virgin are in manuscript in Rome, Naples, and Turin, and in the Conservatory in Paris.—Fétis; Mendel, *Ergänz.*, 3.

ABRAHAMS OPFER (Abraham's Offering), oratorio, by Peter Joseph von Lindpaintner, given at Stuttgart in 1821. The characters are well conceived, the airs melodious and expressive, the recitatives purely declamatory, and the choruses vigorous and full of fire. The instrumentation is very suitable and effective. It was dedicated to Queen Victoria, who sent him, in return, in 1848, a medal.—*Allgem. mus. Zeit.*, xxiii. 314.

ABRAM, JOHN, born at Margate, England, Aug. 7, 1840, still living, 1888. Organist, successively, at St. John's, Torquay, 1864;

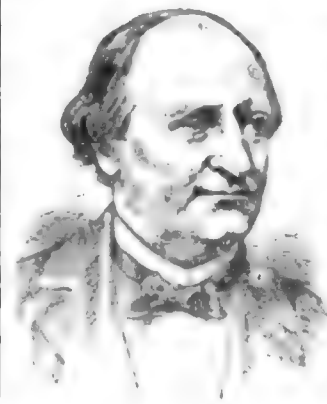
St. Peter and Paul's, Wantage, 1865; St. Paul's, St. Leonard's-on-Sea, 1869. Works: *Jerusalem*, cantata; *The Widow of Nain*, oratorio; *Anthema*, services, pianoforte music, etc.

ABRAMS, HENRIETTA, born in England in 1760, died in the first half of the 19th century. The eldest of three sisters, singers, pupil of Dr. Arne; first appeared in public at the Drury Lane Theatre in 1775, and composed several songs which became very popular, to wit: *The Orphan's Prayer*, and *Crazy Jane*. In 1787 she published *A Collection of Songs*, and *A Collection of Scotch Songs* harmonized for three voices.—Grove.

ABSCHEULICHER! See *Fidelio*.

ABSCHIEDS SYMPHONIE (Farewell Symphony), music by Josef Haydn; date on autograph score, 1772. Published by Simrock.

ABT, FRANZ, born at Eilenburg, Prussian Saxony, Dec. 22,



1819, died at Wiesbaden, March 31, 1885. Composer of vocal and of little-known instrumental music, educated at the Thomasschule in Leipzig, where, although destined for theology, he was

drawn towards music by his acquaintance with Mendelssohn. In 1841 he was appointed musical director of the court theatre at Bernburg, and in the autumn of the same year of the theatre at Zürich, where he was much sought as a leader of singing societies and a vocal teacher, and became popular as a composer. Called to Brunswick, in 1852, as second Kapellmeister at the court theatre, he was appointed Hof-Kapellmeister in 1855, and pensioned in 1881. On the invitation of several prominent singing societies, he visited the United States in 1872, and won great triumphs. He was very prolific, and up to 1881 had published more than five



hundred and eighty books (Hefte), some of them containing from twenty to thirty numbers. His songs for a single voice, and his part-songs, written especially for men's voices, are not of high standing, artistically, but show a good deal of fluent, melodious invention, although often verging on the sentimental. Certain of his songs, like "Wenn die Schwalben heimwärts ziehn," and "Gute Nacht, du mein herziges Kind," have become household melodies. Among his part-songs are some of poetic beauty; for instance, "Die stille Wasserrose."  
 Member of Stockholm Academy, 1865; Brunswick order of Henry the Lion, 1869.—Mendel; Riemann.

*Franz Hiemer*

ABU HASSAN, comic Singspiel in one act, text by Franz Hiemer, music by Carl Maria von Weber, first represented in Munich, June 4, 1811. Weber began the score at Mannheim, Aug. 11, 1810, and, after some interruptions, completed it at Darmstadt, Jan. 12, 1811. He dedicated it to the Grand Duke Ludwig, in the vain hope that it would lead to a permanent appointment at the court. It was produced with success in London, in 1825, in an English dress, and was given at the Théâtre Lyrique, Paris, May 11, 1859, with a French text by Nutter and Beaumont.—Max M. von Weber, Carl M. von W., i. 212, 272.

ACCELLI, CESARE, Italian contrapuntist of the second half of the 16th century. He published at Venice: *Libro primo de' madrigali a cinque voci*, among which is the one beginning, *Donna mia casta e bella* (1557); others of his composition are found in the collection: *De' floridi virtuosi d'Italia il terzo libro de' madrigali a cinque voci*, nuovamente composto, etc. (Venice, 1586).—Fétis.

ACCIAJUOLI, FILIPPO, born in Rome in 1637, died there, Feb. 3, 1700. Dramatic composer and poet; as knight of the order of Malta he went to Palestine, travelled through Europe, and parts of Asia, Africa,

and America, whence he returned to Italy by way of England and France. He then devoted his whole attention to the theatre, for which he worked not only as a composer, but as a most expert machinist. His many operas, of which only four are complete, were well received throughout Italy, owing to their novel, romantic style, and were frequently performed. Under the name of Ireneo Amasiano he became, in 1690, a member of the Arcadi illustri, the famous academy founded by Queen Christina of Sweden. Operas: *Il girello*, given at Modena, 1675, at Venice, 1682; *La damina placata*, Venice, 1680; *Ulisse in Feazia*, ib., 1680, 1681; *Chi è causa del suo mal, pianga se stesso*.—Fétis; Mendel.

ACCORIMBONI, AGOSTINO, born in Rome about 1754, died (?). Dramatic composer. Works: *Il regno delle Amazzoni*, opera, given in Parma about 1782; *Il podestà di tuffo antico*, opera, Rome, 1786; *Masses, Motets, and Vespers*, which are found in the churches of Romagna and Lombardy.—Fétis.

À CE BONHEUR SUPRÊME. See *Zampa*.

ACERES, —, Spanish dramatic composer of the present time, who has made himself known by several zarzuelas, or comic operas: *Dos cómicos de provincia*; *Sensitiva*; *El manco de Lepanto* (written for the anniversary of the death of Cervantes), given at Madrid, April 23, 1867; *La bola negra*, 1872 or 1873; *El testamento azul* (with Barbieri and Oudrid), Madrid, Teatro del Buen Retiro, 1874.—Fétis, Supplément, i. 3.

À CETTE CAUSE SAINTE. See *Huguenots*.

ACH! ICH FÜHL'S. See *Zauberflöte*.

ACHILLE NELL' ASSEDIO DI TROJA (Achilles at the Siege of Troy), Italian opera, music by Cimarosa, represented at Rome, 1798, during the carnival. An opera, same title, music by Francesco Basili, was given at the Pergola Theatre, Florence, 1798. *Achille placato*, Italian opera, music by Antonio Lotti, given in Venice, 1707; *L'ira*

## ACHILLE

d' Achille, music by Niccolini, given in Milan, 1813; and *L' ira d' Achille*, music by Francesco Basili, Venice, 1817, deal with incidents of the siege.

**ACHILLE ET DÉIDAMIE.** See *Achille* in Sciro.

**ACHILLE PLACATO.** See *Achille nell' assedio di Troja*.

**ACHILLE ET POLYXÈNE** (Achilles and Polyxena), lyrical tragedy in five acts, text by Campistron, music by Lulli and Colasse; first represented, Paris, Nov. 7, 1687. The libretto is founded on the story of the love of Achilles for Polyxena, daughter of Priam. Achilles, having gone to the temple of Apollo, at Thymbra, to negotiate his marriage, is treacherously slain there by Paris, and Polyxena is afterward sacrificed on his tomb by his son Neoptolemus or Pyrrhus. The same subject is treated in *Polyxène et Pyrrhus*, five acts, text by Lasserre, music by Colasse, given at the Académie royale de musique, Oct. 21, 1706; in *Pyrrhus et Polyxène*, five acts, text by Joliveau, music by Dauvergne, Opéra, Paris, Jan. 11, 1763; in *Pyrrhus und Polyxene*, by Peter von Winter, Vienna, 1781; *Polyxena*, by Anton Schweitzer, Weimar, about 1770; *Polyxena*, by E. W. Wolf, Weimar, 1776; and *Polyxena*, by Leopold Zeller, Neu-Strelitz, 1781.

**ACHILLE IN SCIRO** (Achilles in Sciros), Italian opera in three acts, text by Metastasio, first set to music by Caldara and represented at Vienna, Feb. 13, 1736, on the marriage of the Archduchess Maria Theresa with Stephano Francesco, Grand Duke of Tuscany. Subject, the adventures of the young Achilles among the daughters of Lycomedes in Sciros, where he had been introduced in the disguise of a maiden by his mother Thetis, to keep him from the Trojan war, which she knew would be fatal to him. Characters represented: Licomede, Achille, Deidamia, Ulisse, Teagene, Nearco, Arcade. Scene, the palace of Lycomedes in Sciros. The libretto has been set to music also by Giovanni Legrenzi, given in Venice,

1664; by Antonio Caldara, Vienna, 1736; Giuseppe Arena, Rome, 1738; Pietro Chiarini, Brescia, 1739; Leonardo Leo, Turin, 1743; Nicolò Jommelli, Vienna, 1745; Antonio Mazzoni, Naples, 1750; Scirolli, Naples, 1751; Manna, Milan, 1755; Johann Friedrich Agricola, Berlin, 1758; Johann Adolph Hasse, Naples, 1759; Ferdinando Giuseppe Bertoni, Venice, 1764; Johann Gottlieb Naumann, Palermo, 1767; Giovanni Paisiello, St. Petersburg, about 1780; Giuseppe Sarti, Florence, 1781; Gaetano Pugnani, Turin, 1785; Pietro Antonio Coppola, Naples, 1825. *Achille à Scyros*, a ballet in three acts, music by Cherubini, was given at the Opéra, Paris, Dec. 18, 1804; and *Achille à Scyros*, operette in one act, music by Laurent de Rillé, at the Folies Nouvelles, Paris, in September, 1857. *Achille et Déidamie*, tragic opera in five acts, text by Danchet, music by André Campra, given at the Académie royale, Paris, Feb. 24, 1735; and *Achilles in Petticoats*, English opera, music by Thomas Augustine Arne, London, 1773, deal with the same subject.

**ACHILLEUS**, dramatic oratorio, text by Heinrich Bulthaupt, music by Max Bruch, first performed at the Rhenish Festival, 1885. The poem, which is founded on incidents from the "Iliad," deals with the discontent of the Greeks, the resentment of Achilles, the death of Patroclus, and the final triumph over Hector. It was first given in America by the Liederkrantz Society, New York, Nov. 28, 1886, with the following cast: Achilleus, C. Zobel; Andromache, Miss Emily Winant; Hector and Odysseus, M. Treumann; Polyxena and Thetis, Miss Henrietta Beebe; Agamemnon and Priam, Max Heinrich; conductor, Reinhold L. Herman. —Krehbiel, Review, 1886-87, 34.

**ACHTER, PAUL ULRICH**, born at Aichbach, Bavaria, March 10, 1777, died there in October, 1803. Violinist and church composer. The son of a tailor, he learned music from the Benedictines, whose order he joined in 1801. Among his works is a *Mass* of remarkable beauty.—Fétis.

**ACH WIE FLÜCHTIG**, cantata for the 24th Sunday after Trinity, by Johann Sebastian Bach; written for four voices, two violins, viola, two German flutes, three oboes, and continuo. Published by the Bach-Gesellschaft, vol. iii., Church Cantatas, 1855.

**ACIS AND GALATEA** (Ital., *Aci or Acide e Galatea*; Fr., *Acis et Galatée*; Ger., *Acis und Galathea*), the story, as related by Ovid (*Met.*, xiii. 750), of the loves of the shepherd Acis and the nymph Galatea. Polyphemus, the Cyclop, jealous of Acis, crushed him under a huge stone, and his blood gushing forth was changed by Galatea into the river Acis or Acinus, which flows from under a rock at the foot of Mt. Etna. First treated by Marc Antoine Charpentier in *Les Amours d'Acis et Galatée*, opera, Paris, 1678; then by Giovanni Battista Lulli, text by Campistron, in *Acis et Galatée*, an heroic pastoral in three acts, represented at the Château d'Anet, before the Dauphin, Sept. 6, 1686, and at the Opéra, Paris, in 1687. *Aci, Galatea e Polifemo*, a pastoral serenata, music by Handel, given at Naples, 1708, bears no musical resemblance to Acis and Galatea, his English serenata. Other versions of this subject are by Gottfried Heinrich Stölzel, German opera, Prague, 1715; Franz Josef Haydn, Italian opera, Vienna, 1770; Francesco Bianchi, Italian opera, London, 1797; and Johann Gottlieb Naumann, Dresden, 1801, his last work. See *Galatea*.

**ACIS AND GALATEA**, pastoral serenata in two acts, text by Gay, with additions by Pope and Hughes, music by Handel; first produced (not acted) at the Duke of Chandos's place of Cannons, near Edgware, in 1720-21. Though not intended to be acted as an opera, it was thus represented, without Handel's sanction, at the Haymarket Theatre, London, May 17, 1732. Galatea was sung by Miss Arne, afterwards Mrs. Cibber, sister of the composer Thomas Augustine Arne, and Acis by Mr. Mountier. This illegitimate performance led to its production, on the following June 10th, under Handel's auspices, as a serenata. Mozart strengthened

the score with additional accompaniments for Baron Van Swieten in 1788. It was again put upon the stage at Drury Lane, Feb. 5, 1842. The MS. is in Buckingham Palace. It was first printed by Randall, successor to Walsh, in 1730, and has since been published by the Handel Society (London, 1846-47) and by the Händel-Gesellschaft (Leipsic, 1859).—Hogarth, ii. 58; Schœlcher, Handel, 59; Rockstro, Handel, 112, 173; Chrysander, ii. 262.

**ACTÉON**, opéra comique in one act, text by Scribe, music by Auber, given at the Opéra Comique, Paris, Jan. 23, 1836. The story of this famous hunter, who was torn to pieces on Mt. Cithæron by his own hounds as a punishment for having surprised Diana and her nymphs while bathing, was first treated musically by Marc Antoine Charpentier, Paris, about 1690.

**A CONSOLARMI AFFRETISI**. See *Linda*.

**ACTUS TRAGICUS**. See *Gottes Zeit ist die allerbeste Zeit*.

**ADAM, ADOLPHE CHARLES**, born in Paris, July 24, 1803, died there, May 3, 1856. Dramatic composer, son and pupil of Louis Adam, and pupil of Anton Reicha and of Boieldieu at the Conservatoire.



Having acquired a popular name with compositions and transcriptions for the pianoforte, chansons and ensembles for vaudevilles and operettas, he brought out his first opera, *Pierre et Catherine* (one act), in 1829, which was followed by *Danilowa* (three acts) in 1830, both at the Opéra Comique, where also he won his greatest triumph, in 1836, with the *Postillon de Lonjumeau*, which made its way rapidly in all the theatres of Europe, and is still a standard piece in their repertories. In 1847 he founded a new dramatic enterprise, the Théâtre National,



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which, successful at the outset, came to grief during the revolutionary troubles of 1848, and left him financially embarrassed. Besides operas and ballets he composed some church music, of which two masses are still in great favour in Paris. The rhythmical grace and melodiousness of his music, combined with a fine sense of humour, and skilful treatment of voices and orchestra, secure for him a place in the history of the national French opera next to Boieldieu and Auber. He visited Belgium, Holland, Germany, and Switzerland in 1826, spent nine months in London in 1832-33, and visited St. Petersburg in 1839, and Berlin in 1840, on the invitation of the respective sovereigns. He was an excellent organ and pianoforte player, and much sought as a teacher of the latter instrument; he also won distinction as a musical critic. L. of Honour, 1836; Officer, Member of the Institut de France, 1844; professor of composition at the Conservatoire, 1848. Works—Operas: *Le jeune propriétaire et le vieux fermier*, Isaure, given in Paris, 1829; *Henri V. et ses compagnons*, Rafaël, *Les trois Catherine*s, *Trois jours en une heure*, *Joséphine*, ou le retour de Wagram, ib., 1830; *Le morceau d'ensemble*, *Le grand prix*, *Casimir*, ib., 1831; *His First Campaign*, *The Dark Diamond*, London, 1832; *Le proscrit*, Paris, 1833; *Une bonne fortune*, *Le chalet*, ib., 1834; *La marquise*, *Micheline*, ib., 1835; *Le fidèle berger*, *Le brasseur de Preston*, ib., 1838; *Régine*, *La reine d'un jour*, ib., 1839; *La rose de Péronne*, *La main de fer*, ou le secret, ib., 1841; *Le roi d'Yvetot*, ib., 1842; *Cagliostro*, *Richard en Palestine*, ib., 1844; *La bouquetière*, ib., 1845; *Toréador*, *Le fanal*, ib., 1849; *Giralda*, ou la nouvelle Psyché, ib., 1850; *Le farfadet*, *La poupée de Nuremberg* (opéra-bouffe), *Si j'étais roi*, ib., 1852; *Le sourd*, *La faridondaine*, *Le roi des halles*, *Le bijou perdu*, ib., 1853; *Le muletier de Tolède*, *À Clichy*, ib., 1854; *Le houzard de Berchiny*, ib., 1855; *Falstaff*, *Mam'zelle Geneviève*, *Les pantins de Violette*, ib., 1856; *Le dernier bal*, unpublished.

Ballets: *Faust*, given in London, 1833; *La fille du Danube*, Paris, 1836; *Les Mohicans*, ib., 1837; *Morskoï Rasbonick*, St. Petersburg, 1840; *Die Hamadryaden*, Berlin, 1840; *Giselle*, ou les Wilis, Paris, 1841; *La jolie fille de Gand*, ib., 1842; *Le diable à quatre*, ib., 1845; *The Marble Maiden*, London, 1845; *Griselidis*, ou les cinq sens, Paris, 1848; *La filleule des fées*, ib., 1849; *Orfa*, ib., 1852; *Le corsaire*, ib., 1856. Other works: *Les nations*, cantata, Paris, 1851; *Chant de victoire*, do., ib., 1855; *Cantate pour la naissance du Prince Impérial*, ib., 1856; *Messe solennelle*, à quatre voix et chœur, Paris, 1837; *Messe à trois voix*; *Messe de Saint-Cécile*, pour soli, chœurs et orchestre, Paris, 1850; *Messe de l'Orphéon*, pour chœur de quatre voix d'hommes, Meaux, 1851; *Mois de Marie de Saint-Philippe*, huit motets; *Domine salvum*, trio et chœur, avec orgue; *Grande marche religieuse*; *Les métiers*, chœurs populaires pour quatre voix d'hommes; *Les enfants de Paris*, chœur à quatre voix d'hommes;

*A. Adam*

Duets, Romances, Melodies,

Ballades, Chansonnettes, etc.—Adam, *Souvenirs d'un musicien* (Paris, 1860); Clément, *Les musiciens célèbres*, 483; Fétis; Halévy, *Notice sur la vie*, etc.; Pougin, *Adolphe Adam*, sa vie, etc.; Tournailon, *Sur Adolphe Adam*.

ADAM DE LA HALLE (de la Hale), surnamed le bossu d'Arras (the Hunchback of Arras), born at Arras, Artois, about 1240 (Coussemaker, 1220), died in Naples between 1285 and 1288. He studied at the Abbey of Vaucelles, near Cambrai, and assumed there the habit of clerk, though whether he meant to take orders is very doubtful; but he fell in love with and married a young girl named Marie, whom he soon deserted. He afterwards went to Douai, and possibly to Paris to enter the university; was in the service successively of Robert II., Comte d'Artois, Robert de



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Béthune, Count of Flanders, and Charles d'Anjou, brother of St. Louis. He followed these nobles to Egypt, Syria, Palestine, and Italy; and probably shared the varied fortunes of Charles d'Anjou, who was made Regent of Naples in 1265. As a composer Adam was the greatest genius of his time, equal to the best of the *déchanteurs* in technical knowledge, and far surpassing the other *trouvères*; he was the connecting link between the *déchanteurs* and the early contrapuntists of the first Flemish school. Of his compositions (the text of which he also wrote) there remain 34 chansons for a single voice; 16 jeux-partis; 17 rondeaux and 17 motets for three voices; the famous *Jeu de Robin et Marion*. As a poet he was one of the chief founders of the French drama, and had much influence upon the formation of the French language itself.—E. de Coussemaker, *Œuvres complètes du trouvère Adam de la Halle* (Paris, 1872); Ambros, ii. 231; *Revue et Gazette musicale*, Paris, Dec. 18, 1836.

ADAM, JOHANN GEORG, organist at Meissen, Saxony, about 1820. He is known by estimable compositions, among which are: Preludes for the organ (Meissen); 12 variations and a fugue for do., op. 8 (Leipzig, Hofmeister); 6 fugues for do., op. 9 (ib., Breitkopf & Härtel); Series of songs, with pianoforte (Meissen); Variations, dances, and other pieces for pianoforte.—Fétis.

ADAM, JOHANN THEOPHIL, born at Taubenheim, Saxony, July 1, 1792, died (?) Instrumental and vocal composer, chamber-musician at the court of Dresden. Works: 10 variations for pianoforte (Meissen); *Der lustige Klavierspieler*, collection of forty-eight pieces for do. (ib.); 6 easy fugues for the organ (ib.); *Kurze und leichte Gesänge zum Gebrauche beim Gottesdienste und bei Sing-Umgängen*, for four voices; *Die Glocke* (by Schiller), with pianoforte (ib.).—Fétis.

ADAM, JOSEPH AUGUST, born in Vienna, April 22, 1817, still living, 1888. Instrumental composer, pupil of Josef

Techlinger on the violin, and of Joachim Hoffmann in harmony and composition; was made bandmaster of the civic guard of Vienna in 1846, and has composed about sixty works for military bands, which have had great success in Austria.—Fétis.

ADAM, KARL FERDINAND, born at Zadel, near Meissen, Dec. 22, 1806, died at Leisnig, Saxony, Dec. 23, 1868. Instrumental and vocal composer, probably studied music in Dresden, and became cantor and director of music at Leisnig. Works: 12 characteristic dances, for pianoforte (Leipzig, 1829); 6 songs, op. 4 (Dresden, Rotter); *Gedichte eines Lebendigen*, for male chorus, op. 6 (ib.); 6 quartets for male voices (Leipzig, Breitkopf & Härtel).—Fétis.

ADAM, KARL FRIEDRICH, born at Zadel, Saxony, in 1770, died (?). Organist at Fischbach, near Bischofswerda. Works: 6 pieces for the organ (Meissen); Songs for four men's voices (ib.); 6 songs for four voices, op. 4 (Leipzig, Breitkopf & Härtel); 12 dances for pianoforte (ib.).

ADAM, LOUIS, born at Miettersholtz, Alsace, Dec. 3, 1758, died in Paris, April 11, 1848. Pianist, pupil of the organist Hepp at Strasburg; but it was chiefly his application to the works of Bach, Handel, Clementi, and Mozart, which placed him in the first rank among the teachers of his instrument. Without a master he studied the violin, the harp, and composition. Arrived in Paris, when seventeen, he brought out, at the Concerts Spirituels, two symphonies for harp, pianoforte, and violin, which were the first of their kind heard. His principal work is the famous *Méthode de pianoforte*, which was at once adopted by the newly founded Conservatoire, where he was professor in 1797–1843, and educated many celebrated artists, among them Benoist, Chaulieu, Kalkbrenner, and Hérold, father and son; L. of Honour, 1827. Works: *Onze œuvres de sonates pour le piano* (Paris); *Sonates séparées*; *Airs variés pour do.* (ib.); *Méthode ou principe général du doigté* (ib., 1798); *Méthode nou-*

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velle pour le piano (ib., 1802); Quatuors d'Haydn et de Pleyel arrangés pour le piano; Recueil de romances.—Fétis; Mendel; Schilling.

**ADAM VON FULDA**, born about 1450, died after 1537. Composer of sacred songs, contrapuntist, and writer on music. He was a monk of Franconia, living at the same time as Guillaume Dufay and Busnois, as he states in the first book of his work, wherein he styles himself Ducal musician. He is the author of a treatise on music, finished Nov. 5, 1490, of which one manuscript is preserved in the library of Strasburg. A canticle for four parts by him is preserved by Glarean in his Dodekachordon, with the text: O vera lux et gloria, but originally set to the German words: Ach hilf mich Leid und senlich Klag, to be found in Joseph Klug's Wittenberger Gesangbuch of 1535, and in the Enchiridion of religious chants and psalms (Magdeburg, 1673).—Allgem. d. Biogr., i., 43; Fétis; Mendel; Reissmann, 128; Schilling.

**ADAMASTOR, ROI DES VAGUES PROFONDES.** See *Africaine*.

**ADAMS, THOMAS**, born in London, Sept. 5, 1785, died there Sept. 15, 1858. Organist, pupil of Dr. Busby. From 1802 until 1858 he was successively organist of Carlisle Chapel, Lambeth, St. Paul's, Deptford, St. George's, Camberwell, and of St. Dunstan's-in-the-West, Fleet Street. His anthem for five voices, O how Amiable are Thy Dwellings, was performed on the opening of St. George's, Camberwell, in 1824. Adams superintended for many years the annual performances on the Apollonicon, a chamber-organ of great power, containing both keys and barrels, first exhibited in 1817. Works: Organ pieces; Fugues; Voluntaries; 90 interludes; Hymns; Sacred songs; Anthems.—Grove; Fétis.

**ADCOCK, JAMES**, born at Eton, England, in 1778, died at Cambridge, April 30, 1860. In 1786 he became a chorister in St. George's Chapel, Windsor, and in Eton College Chapel; in 1797 he became lay

clerk in St. George's Chapel, and in 1799 held a similar position at Eton. On removing to Cambridge soon after, he was admitted to the choirs of King's, St. John's, and Trinity Colleges, and later became master of choristers at King's College. Works: 3 glees dedicated to Sir Patrick Blake; Hark, how the Bees, glee for four voices; Welcome Mirth, glee for three voices; Solfeggi for the instruction of those wishing to read at sight.—Grove; Fétis; Mendel.

**ADDIO! DEL PASSATO.** See *Traviata*.

**ADDIO, FUGGO.** See *Mefistofele*.

**ADDIO, SPERANZA.** See *Rigoletto*.

**ADDISON, JOHN**, born in London about 1765, died there, Jan. 30, 1844. Dramatic composer. The son of an ingenious mechanic, he early exhibited a taste for music, and on his marriage with Miss Williams, a niece of the bass singer Reinhold, he adopted it as a profession. He appeared first in public in Liverpool, and soon after assumed direction of the amateur orchestra of the private theatre in Dublin. In 1796 he returned to London, where his wife appeared at Covent Garden Theatre as Rosetta in *Love in a Village*, and afterwards in other characters, and he played the double-bass at the Italian Opera and at the Ancient and Vocal Concerts. In 1814 he was one of six who composed music for *The Farmer's Wife*, an opera by Charles Dibdin the younger. A musical drama, *Elijah raising the Widow's Son*, adapted by Addison to Winter's music, was given at the Drury Lane Theatre, March 3, 1815, in the series of Lenten Oratorios under the direction of Sir George Smart. Addison also taught singing, and trained some well-known public singers. Works—Operas: *The Sleeping Beauty* (1805); *The Russian Impostor* (1809); *My Aunt* (1813); *Two Words* (1816); *Free and Easy* (1816); *My Uncle* (1817); *Robinet the Bandit* (1818); *Rose d'Amour*—adaptation of Boieldieu's opera (1818).—Grove; Fétis.

## ADELAIDE

**ADELAIDE** (Ger., Adelheid), daughter of Rudolph II. of Burgundy, and widow of Prince Lothaire of Italy, forced to offer her hand to Adalbert, son of the usurper Berenger II. of Ivrea, fled to Canossa to the protection of Otho I. of Germany, who made her his wife. This subject has been musically treated many times: By Sartorio, Italian opera, Venice, 1672; Porpora, do., Rome, 1723; Buini, do., Bologna, 1725; Orlandini, do., Venice, 1729; Cocchi, do., Rome, 1743; Fioravanti, do., Naples, 1817. *Adelaide di Borgogna* (Adelheid of Burgundy), Italian opera by Rossini, was given at the Argentina Theatre, Rome, 1818, during the Carnival; do., by Generali, 1821. *Adelaide di Borgogna al Castello di Canossa*, Italian opera, by Gandini, was represented at the Ducal Theatre, Modena, 1842; and Adelheid, German opera, by Telemann, Hamburg, 1727.

**ADELAIDE**, cantata for tenor solo and pianoforte, poem by Matthison, music by Beethoven, op. 46, composed in Berlin about the middle of 1796, published in Vienna (Artaria), February, 1797; dedicated to the poet. Published also in Breitkopf & Härtel's Beethoven's Werke, Serie 21, Cantaten. One of the composer's happiest conceptions. Matthison, in his writings, published 1825, says: "Several musicians have quickened this little lyrical fancy with music; but none has, according to my inmost conviction, placed the text, as against the melody, in deeper shade than the ingenious Ludwig van Beethoven."—Marx (Berlin, 1875), i. 117; von Lenz, i. 247; Thayer, Verzeichniss, 19.

**ADELBURG, AUGUST, Ritter VON**, born at Constantinople in 1833, died insane at Vienna, Oct. 20, 1873. Dramatic composer, pupil on the violin of Mayseder in Vienna, 1850-54, then studied at the principal conservatories of Germany; after several concert tours, he lived alternately in Vienna and Pesth. Works: *Wallenstein*, opera, about 1860, not performed; *Zrinyi*, opera, given in Pesth National Theatre,

1868; Martinuzzi, opera, ib., about 1870; Sonatas and concertos for the violin; Quartets for string instruments.—Mendel; Riemann.

**ADÈLE ET DORSAN**, drama in three acts, text by Marsollier, music by Nicolas Dalayrac, represented at the Opéra Comique, Paris, April 27, 1795. A poor girl, about to be abandoned by her seducer, is enabled to triumph over a powerful rival and to touch the heart of the father of her lover.

**ADELE DI LUSIGNANO**, Italian opera, by Carafa, given at the San Carlo Theatre, Naples, 1817; Spanish opera, by Carnicer, Barcelona, 1818. The cavatina, "Grazie vi rendo, amici," in Carafa's work, is still a favorite with singers.

**ADÈLE DE PONTHEU**, lyric tragedy in three acts, text by Saint-Marc, a chivalric subject bearing some resemblance to the *Tancrède* of Voltaire; music by Delaborde and Berton given at the Opéra, Paris, Dec. 1, 1772. It was changed into five acts, with new music by Piccinni, and represented Oct. 27, 1781; then reduced to three acts and given in 1786, but without success. A German operetta, same subject, music by Joseph Lange, was given in Vienna in 1796; and a German opera in three acts, music by Kerpen, at Mentz in 1798.—Desnoiresterres, Gluck et Piccinni, 317.

**ADELGASSER, ANTON CAJETAN**, born at Lucerne, Switzerland, April 3, 1728, died at Salzburg, Dec. 23, 1777. Organist, pupil of Eberlin at Salzburg, where he became organist at the cathedral, and harpsichordist to the archbishop. Among his compositions, several masses with orchestra were greatly esteemed, although he imitated too closely the style of his master.—Fétis.

**ADELSON E SALVINA**, Italian opera, music by Bellini, represented in 1824 in the theatre of the Conservatorio, Naples. This, Bellini's first work for the stage, produced while he was still a student, was played in the presence of Barbajà, then manager of



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La Scala at Milan, San Carlo at Naples, and other opera-houses. The impresario, struck by the work, gave Bellini an order for an opera for Naples; and in 1826 *Bianca e Fernando* was produced at San Carlo with a success which gave the author a European reputation. The same subject was treated by Valentino Fioravanti in Italy about 1804; and by Savij in Florence in 1839.

**ADHÉMAR**, Comte ABEL D', born in Paris, 1812, died there, 1851. Vocal composer, whose romances in dramatic style were for a long time popular in France, Italy, and Germany.

**ADIEU, CHÈRE LOUISE.** See *Le Déserteur*.

**ADIEU, MIGNON, COURAGE!** See *Mignon*.

**ADIEU, MON DOUX RIVAGE.** See *Africaine*.

**ADLER, GEORG**, born at Buda, Hungary, in 1806, still living, 1888. Violinist and pianist; devoted himself to the teaching of both instruments, and was choir leader in the cathedral of his native city. Works: Hungarian theme, for violin, with two violins, viola, and bass, op. 1 (Vienna, Haslinger); Polonaise for do., op. 6 (ib.); Variations for pianoforte, op. 2 (ib.); Sonata for do. and violin, op. 3 (ib.); Thème varié, op. 4 (ib.); do., op. 8; La Chasse, rondo brillant, op. 7 (ib.); 4 songs, op. 10 (ib.); Libera me, Domine, for four voices and organ, op. 11 (ib.); Quartets for men's voices, op. 12 (ib.); 3 do., op. 13 (ib., Diabelli); Cantata, op. 15 (ib., Haslinger); Allegro, andante, and rondo, op. 18 (ib.); Sonata for pianoforte at four hands, op. 27 (ib., Diabelli); Souvenir, rondo brillant (Pesth, Grimm & Co.); 2 prayers for four voices, small orchestra and organ (Augsburg, Böhm).—Fétis.

**ADMETO** (Ammeto, Admetus), Italian opera in three acts, music by Handel, given at the King's Theatre, London, Jan. 31, 1727. The text, the writer of which is unknown, is founded on the story of Admetus and *Alceste*, from the "*Alceste*" of Eu-

ripidea. It had nineteen consecutive representations, one of the longest recorded runs of the period. Admeto was sung by Senesino, Alceste by Faustina, Antigona by Cuzzoni, and Ercole by Boschi. The air of Admeto, "Spera, si, mio caro," is considered one of Handel's finest inspirations. Published first by Cluer; full score, Händel-Gesellschaft (Leipsic, 1877).—Schœlcher, Handel, 76; Rockstro, Handel, 151; Reissmann, Handel, 96; Chrysander, ii. 153.

**ADOLFATI, ANDREA**, born in Venice in 1711, time of death unknown. Dramatic and sacred composer; pupil in Venice of Baldassare Galuppi. He was conductor of the music in S. M. della Salute, Venice, and, from 1750 until his death, in *L'Annunziata*, Genoa. His opera of Arianna is said to contain an air in the time of five beats to the measure. Works: *L'Artaserse*, opera, given in Rome, 1742; *L'Arianna*, do., Genoa, 1750; *Adriano in Siria*, do., ib., 1751; *La gloria ed il piacere*, do., ib., 1752; the Psalm, Domine, ne in furore, in the collection of the Abbé Santini, Rome; *Nisi Dominus*, MS. in the Imperial Library, Paris; *Sei sonate a tre, cinque e sei*, op. 1 (Amsterdam).—Fétis; Mendel; *Ergänz.* 5.

**ADOLPHE ET CLARA**; or, *Les deux prisonniers* (The Two Prisoners), opéra comique in one act, text by Marsollier, music by Dalayrac, given at the Opéra Comique, Paris, Feb. 10, 1799. Its original and interesting plot, and its simple melodies and dramatic expression, made it one of the most popular works of its time.

**ADONE** (Adonis), pastorelle, music by Monteverde, given in 1639 in the Teatro di San Cassiano, the first Venetian opera-house, which had been opened two years previously. This was the first dramatic work by this composer which was represented in public. The subject, the loves of Venus and Adonis, has also been treated by Keiser in *Adonis*, German opera, Hamburg, 1697; by Karl Wagner in *Adonis*, monodrama, Darmstadt, 1772; by Legrenzi in *Adone* in Cipro, Italian opera, Venice,

## ADRAST

1676 ; and by Lugnani in *Adone e Venere*, opera seria, Naples, 1784. See *Venus* and *Adonis*.

**ADRAST** (*Adrastus*), opera, text by Mayrhofer, music by Schubert. Only a fragment (two numbers) of this work was ever written (1815). It exists in MS. in the possession of Herr Dumba. The subject, the War of the Seven against Thebes, has been treated also by Friedrich Preu in *Adraste*, grand opera, given in Germany about 1785 ; by Tarchi in *Adrasto*, Italian opera seria, Milan, 1792 ; and by Portogallo in *Adrasto*, Lisbon, 1800.

**ADRIANI, FRANCESCO**, surnamed di San Severino, born at Santo Severino, Italy, in 1539, died Aug. 16, 1575. Church composer, maestro di cappella of S. Giovanni in Laterano, Rome, 1593. Works: Psalms for four voices, published with those of Jacques de Waet, under the title: *Adriani et Jachet, Psalmi vespertini omnium festorum per annum, quator vocum* (Venice, 1567). Fétis says it is possible that he has been confounded with Adrien Willaert.—Fétis.

**ADRIANO DU? WIE EIN COLONNA!** See *Rienzi*.

**ADRIANO IN SIRIA** (*Hadrian in Syria*), Italian opera in three acts, text by Metastasio, first set to music by Caldara, and represented in Vienna, Nov. 4, 1731. Scene in city of Antioch. Characters represented: Adriano, Asron, Emirena, Sabina, Farnaspe, Aquilio. The libretto has been set also by Pergolesi, Naples, 1734 ; Ferandini, Munich, 1737 ; Karl Heinrich Graun, Berlin, 1745 ; Francesco Ciampi, Venice, 1748 ; Legrenzio Vincenzo Ciampi, London, 1750 ; Adolfati, Genoa, 1751 ; Perez, Lisbon, 1752 ; Giuseppe Scarlatti, Naples, 1752 ; Johann Adolph Hasse, Dresden, 1753 ; Galuppi, Venice, 1760 ; Cabalone, Naples, about 1760 ; Johann Christian Bach, London, 1764 ; Guglielmi, Italy, 1766 ; Sacchini, Venice, about 1770 ; Holzbauer, Mannheim, 1772 ; Schwanberg, Brunswick, 1772 ; Mysliwiczek, about 1775 ; Cherubini, Leghorn, 1782 ; Nasolini, Milan, 1790 ; Johann Simon Mayer, Venice,

1798 ; Migliorucci, Naples, 1811 ; Portogallo, Milan, 1815 ; Giuseppe Farinelli, Milan, 1815 ; Mombelli, Como, about 1820 ; Airoidi, Venice, 1852. The operas entitled *Adriano*, music by Duni, Italy, 1737 ; by Abos, Rome, 1750 ; by Bernasconi, court of Bavaria, 1755, are after the same text.

**ADRIANSEN** (*Hadrianus*), **EMANUEL**, born in Antwerp, lived in the second half of the 16th century. He is identical with *Hadrianus*, a name he sometimes used as a signature. Among his works are a collection of pieces for one, two, three, and four lutes, in four or five parts, arranged from the compositions of Cyprian Rore, Orlandus Lassus, and many others, under the title: *Pratum musicum*, etc. (Antwerp, 1584, 1592, and 1600). He wrote also twelve preludes, five fantasias, thirty-five madrigals, and much other music for the lute.—*Biogr. nat. belgique* ; Fétis.

**ADRIEN** (*Hadrian*), opera in three acts, text by Hoffmann, music by Méhul, represented in the Théâtre de la République et des Arts, Paris, June 4, 1799. The libretto follows pretty closely that of *Adriano* in *Siria* by Metastasio.

**ADRIEN** (*Andrien*), **MARTIN JOSEPH**, called *La Neuville*, also *Adrien l'Aîné*, born at Liège, May 26, 1767, died in Paris, Nov. 19, 1822. Bass singer and composer ; educated at the Royal School of Singing of *Mêmes-Plaisirs*. From 1785 to 1804 he sang at the Opéra in Paris, alternating parts with Chéron, and later became choir-master at the Opéra. Neither his voice nor method was good, but he was successful as an actor. He succeeded Laine as professor of declamation at the *École royale de Musique* in March, 1822. Adrien composed the *Hymne à la victoire* (1795), on the evacuation of French territory in that year, the hymn to the martyrs for liberty, and the music to the melodrama, *Élodie ou la Vierge du Monastère*, by Ducange, given at the Théâtre de l'Ambigu-Comique, 1822. A brother, name unknown, born at Liège in 1767, was choir-master at the Théâtre

## ADRIENNE

Feydeau, Paris, and published five collections of songs, romances, etc. (Paris, 1790–1802). Ferdinand, another brother, was a composer of songs, teacher of singing, and choirmaster of the Opéra in Paris in 1799–1801.—Biogr. nat. belge; Fétis.

**ADRIENNE LECOUVREUR**, Italian opera, text from the play (1849) of the same name by Scribe, music by Vava, represented in Rome in 1856.

**ADVENTLIED**, hymn, text by Rückert, music by Schumann, for soli, chorus, and orchestra, op. 71, composed 1848.

**AELSTERS, GEORGES JACQUES**, born in Ghent in 1770, died there, April 11, 1849. Carillonneur of Ghent from 1788 to 1839, and director of music at St. Martin's for fifty years. His compositions, especially a *Miserere*, are still performed in Flanders.—Biogr. nat. belge; Fétis.

**ÆNEAS**. See *Enea*; *Dido*.

**AERTS, EGIDIUS**, born at Boom, near Antwerp, March 1, 1822, died at Brussels, June 9, 1853. Virtuoso on the flute, pupil of Lahou at the Brussels Conservatoire, where he became professor in 1847. As a flutist he attracted attention in Paris as early as 1837; his compositions—symphonies, overtures, and for the flute, concertos, études, and fantaisies—are not published.—Fétis.

**AERTS, F.**, born at St. Trond, Belgium, May 4, 1827, still living, 1888. Violinist, pupil of the Conservatoire, then of Charles Hanssens at Brussels, where he became first violinist at the Théâtre de la Monnaie; subsequently he led the orchestra of the theatre at Tournay, lived for several years in Paris, and in 1862 was made professor of music at the École Normale of Nivelles. He has composed a great number of fantasias for orchestra, variations for the violin, romances, etc., and written two treatises on the Gregorian chant, and an elementary method of music.—Fétis, Supplément, i. 6; Riemann.

**AFRICAINNE, L'** (The African), French grand opera in five acts, text by Scribe,

music by Meyerbeer; first represented at the Opéra, Paris, April 28, 1865. The libretto was prepared in 1840 at the same time with that of *Le Prophète*, which was given the preference, but Meyerbeer worked simultaneously on the two, and in 1849, a few days after the production of the latter, the score of *L'Africaine* was completed. The libretto, however, was unsatisfactory, and Scribe rewrote it in 1852. Meyerbeer revised the score to suit the revision, finishing his work in 1860. It was brought to rehearsal in 1863, but the composer died (1864) while still correcting it, and it was not produced until the following year. Original cast:

Vasco de Gama (T.)	..... M. Naudin.
Nélusko (Bar.)	..... M. Faure.
Don Pedro (B.)	..... M. Belval.
Don Diego (B.)	..... M. Castelmarty.
Sélika (S.)	..... Mme Marie Sasse.
Inès (M.-S.)	..... Mlle Marie Battu.

Inès, daughter of Don Diego, loves Vasco de Gama, who has been absent two years on an expedition of discovery. Her father tries to persuade her that Vasco has perished by shipwreck, and orders her to accept the hand of Don Pedro, President of the Council; but the story is refuted by the appearance of Vasco, who narrates before the Council the discovery of a new land, and in proof of it exhibits two captives, Sélika and Nélusko. The inquisitors, incited by Don Pedro, deny the truth of the story, and Vasco, angrily using intemperate language, is thrown into prison. In the second act, Sélika is watching the sleeping Vasco in his dungeon. As he awakes she declares her love for him, saves him from the dagger of the jealous Nélusko, and points out on a map the position of the great island of which she is queen. Inès, to save Vasco, consents to marry Don Pedro, who, to cheat the navigator of his fame, takes command of the ship fitted out for the discovery of the new land, and with Inès, and Nélusko, who agrees to pilot him

## AGAMEMNON

on board, sets sail. Vasco, who has followed in another ship, warns him that Nélusko, incited by revenge, is misleading him. Don Pedro, distrusting him, orders him to be shot, but at this moment the vessel strikes on a reef and is boarded by savages, who kill the commander and most of his crew. In the fourth act Séluka assumes the attributes of royalty on her island, and to save Vasco, who is brought before her with other prisoners, declares herself his spouse. A barbaric marriage is about to be celebrated between them, when Vasco hears the voice



Pauline Lucca.

of Inès, and, forgetting his protestations, deserts Séluka and flies to his first love. In the last act Vasco and Inès sail away for Portugal, and the despairing Séluka lies down to die, together with Nélusko, under the poisonous manchineel tree. The opera is so full of noteworthy musical numbers that it is difficult to make a selection; but among the best is the romance of Inès, "Adieu, mon doux rivage," in the first act. The second act opens with a beautiful slumber-song, sung by Séluka to Vasco in prison, "Sur mes genoux, fils du soleil." The aria of Nélusko, "Fille des rois, à toi l'hommage," is sombre and full of character.

The act closes with a vocal septet without accompaniment, of which the effect is as novel as unforeseen. In the third act, called the Ship Act, are the graceful chorus of women, "Le rapide et léger navire;" the prayer, "O grand Saint-Dominique;" and the invocation of Nélusko, "Adamastor, roi des vagues profondes." The fourth act opens with a grand Marche indienne which, for originality of rhythm, disposition of instrumental masses, and taste in orchestration, is Meyerbeer's masterpiece. It is followed by Vasco's aria, "Paradis sorti du sein de l'onde," which is full of melodic phrases, and by the grand duet between Vasco and Séluka, "Nuit d'ivresse," which has been compared with the duet in the fourth act of the *Huguenots*. In the fifth act, the third scene, called *La scène du mancenillier*, opens with a symphonic prelude, which is one of the best of Meyerbeer's compositions, and leads to Séluka's dying song on the border of the sea, as Vasco sails away. On the production of *L'Africaine* in London, the part of Séluka was ably sustained by Pauline Lucca, whose portrait is given opposite.—Clément and Larousse, 9; Hanslick, *Moderne Oper*, 144.

**AGAMEMNON**, burlesque tragedy, text and music by Hervé, represented at the *Folies Nouvelles*, Paris, in May, 1856.

**AGAZZARI, AGOSTINO**, born in Siena, Dec. 2, 1578, died there, April 10, 1640. He began his professional life in the service of the Emperor Matthias; subsequently went to Rome, where he became maestro di cappella at the German College before 1603, at the Church of S. Apollinaris, and at the Seminario Romano. He was an intimate friend of Lodovico Viadana of Mantua, and one of the first to adopt figured-bass, introduced by the latter, for the employment of which he gives instructions in his third volume of *Motetti* (Zanetti, Rome, 1606). In 1630–40 he was maestro of the cathedral at Siena. He was a member of the Academy of the *Armonici Intronati*. Agazzari published a little work entitled



## AGGINTORIO

**La musica ecclesiastica** (Siena, 1638), intended to determine how church music should conform itself to the Resolution of the Council of Trent. Pitoni ascribes to him the pastoral drama of *Eumelio*, and Proske gives a short motet of his in the *Musica divina* (Lib. motetorum, No. lxxv.). His compositions consist of Madrigals, motets, psalms, magnificats, and litanies. Among them are: *Il primo libro de' madrigali*; *Madrigali armoniosi*, etc., lib. 1 (Venice, 1600); *Sacræ cantiones*, lib. 1 (1602); idem, lib. 2; idem, lib. 3 (Rome, 1603); *Sacræ cantiones con un basso ad organum*, lib. 1 (1603); idem, 2, 3, 4 voc. con basso ad organum, lib. 2, op. 5. These are among the first books published with basso continuo. Besides these there are litanies, and other church music published at Rome (1625, 1639, 1640), which went through several editions.—Fétis; Grove; Mendel; Schilling.

**AGGINTORIO, ROCCO**, born in Naples about 1810, still living, 1888. He composed the opera, *Il biglietto e l'anello*, given in Naples, Teatro del Fondo, 1839, and subsequently settled in Paris as a teacher of vocal music. He has since published some compositions for the pianoforte and the voice.—Fétis.

**AGNELLI, SALVATORE**, born at Palermo, Sicily, in 1817, still living, 1888. Dramatic composer, pupil at the Conservatorio, Naples, of Furno, Zingarelli, and Donizetti; brought out his works in Naples and Palermo, and went to Marseilles in 1846. Works—Operas: *I due pedanti*, given at Naples, Teatro Nuovo, 1834; *Il lazzarone napoletano*, ib., 1838; *Una notte di carnevale* (opera buffa), Palermo, Teatro Carolino, 1838; *I due gemelli*, *I due forzati*, ib., 1839; *La locandiera*, Naples, Teatro Nuovo, 1839; *La sentinella notturna*, ib., Teatro Parthenope, 1840; *L'omicidio immaginario*, *I due pulcinelli simili*, ib., Teatro de la Fenice, 1841; *Il fantasma*, ib., 1842; *La jacquerie*, Marseilles, 1849; *Léonore de Médicis*, ib., 1855; *Les deux avarés*, comic opera, ib., 1860; *Cromwell*; *Stefania*;

*Sforza*; *Calisto*, *Blanche de Naples*, *La Rose*. Ballets: *Apotheosis of Napoleon*, cantata, performed in Paris, 1856; *Miserere*; *Stabat mater*.—Fétis, Supplément, i. 7.

**AGNES VON HOHENSTAUFEN**, grand opera in three acts, text by Ernst Raupach, music by Spontini; first act represented in Berlin, May 28, 1827, the entire work, June 12, 1829. Spontini, dissatisfied with it, had the libretto revised by Baron von Lichtenstein and others, and made many changes in the music. In this form the work was reproduced in Berlin, Dec. 6, 1837. The plot turns on the reconciliation, during the struggle between the Guelphs and Ghibellines, of Henry VI., of Hohenstaufen, with Henry the Lion, of Brunswick, through the marriage at Mentz, in 1194, of his daughter Agnes von Hohenstaufen with Henry, the son of the latter. Original cast:

Henry the Lion . . . . .	Herr Fischer.
Henry, his son . . . . .	Herr Eichberger.
Philip, King of France . . . . .	Herr Bader.
Archbishop . . . . .	Herr Zschiesche.
Agnes von Hohenstaufen .	Fraulein Fassman.
Irmengarde . . . . .	Fraulein Grünbaum.

This, the last opera which Spontini completed, is one of his best works, and deals worthily with a most dramatic period of German history. The same subject has been treated with success by Frederick Marburg, whose work was given at Freiburg, Baden, March 14, 1874.

**AGNES SOREL**, opera in three acts, music by Gyrowetz, first represented in Vienna in 1808. The hero is Charles VII. of France, and the subject the deliverance of his realm from the English invasion through the efforts of Joan of Arc. The subject has been treated also by De Pellaert, opera in three acts, Brussels, 1823; and by Miss G. A. Becket, English opera, London, 1836.

**AGNESE** (Agnes), Italian opera, two acts, text by Luigi Buonavoglia, music by Ferdinando Paer, first represented in Parma, 1810; and in Paris, July 24, 1819. The

libretto is an adaptation of Mrs. Opie's "Father and Daughter," with the scene and some of the names changed. Characters represented: Agnese, Ernesto, Pasquale, Uberto, and Don Girolamo. One of Paer's best works; often reproduced, and always with success. It contains admirable choruses and a grand finale.—Musical Rev., i. 230.

**AGNESI, MARIA TERESA**, born at Milan in 1724, died about 1799. Pianist and dramatic composer. Works: *Sofonisba*; *Ciro in Armenia*; *Nitroci*; and *Insubria consolata*, all of which were given in 1771 in Naples, Venice, and other Italian cities. She wrote also, for the pianoforte, cantatas, concertos, and sonatas, well known in Germany.—Mendel.

**AGOSTI**, a dramatic composer of the 18th century, settled in Russia, about whose life nothing is known. Several of his comic operas held the stage successfully; as, for instance: *An Autumnal Adventure*, or the *Squire of Gänsewitz*, which was given in Germany after 1780.—Mendel.

**AGOSTINI, LUDOVICO**, born in Ferrara in 1534, died there, Sept. 20, 1590. He took holy orders and became maestro di cappella to Alfonso II., Duke of Este. Works: *Il primo libro di madrigali a 5 voci* (1570); *Madrigali a 4 voci* (1572); *L'eco ed enigmi musicali a 6 voci*, lib. 2 (Venice, 1581); *Messe, Vespri, Motetti, Madrigali et Sinfonie* (Ancona, 1588).—Fétis; Mendel.

**AGOSTINI, PAOLO**, born at Vallerano, Italy, in 1593, died in Rome in September, 1629. He studied in Rome under Bernardino Nanini, whose daughter he married, and became organist of S. Maria in Trastevere; later he was maestro di cappella of S. Lorenzo in Damaso, and finally, in 1629, succeeded Ugolini as maestro of the Vatican



Chapel. He was among the first to employ a number of voices in several choirs. A masterpiece, the *Agnus Dei*, for eight voices in canon, was published by P. Martini in *Saggio di contrappunto fugato*; Proske gives a motet in his *Musica divina* (*Liber motetorum*, No. lxx.). His most famous works are preserved in manuscript in the Corsini Library and in the Vatican. Works: *Psalms for four and eight voices*, 2 vols. (Soldi, Rome, 1619); *Magnificats for one, two, and three voices* (ib., 2 vols., 1620); *Masses for eight and twelve voices*, 5 vols. (Robletti, Rome, 1624, 1625, 1626, 1627, 1628).—Fétis; Grove; Mendel; Schilling.

**AGOSTINI, PIETRO SIMONE**, born in Rome about 1650, died (?). Dramatic composer, maestro di cappella to the Duke of Parma. His opera, *Il ratto delle Sabine*, was given in Venice in 1680. He also published some cantatas (Rome, 1680). His *Sicut erat*, for five voices, is in the work by Paolucci styled: *Arte pratica di contrappunto*, where it is given as an illustration of fugue.—Fétis; Mendel.

**AGRELL, JOHANN**, born at Löth, Sweden, Feb. 1, 1701, died in Nuremberg, Jan. 19, 1769. He studied at Linköping and at Upsal; became court musician at Cassel in 1723, and conductor at Nuremberg in 1746. Nine of his works, concertos, sonatas, etc., were published at Nuremberg (1761-64), and he left many others in manuscript.—Fétis; Mendel.

**AGRICOLA, ALEXANDER**, born in the Netherlands in 1460-70, died in Valladolid in 1520-30. He was a pupil of Okeghem, became one of the most noteworthy composers of the second Flemish school of contrapuntists, and was distinguished as a singer at an early age. He left the service of Charles VIII. of France for that of Lorenzo de' Medici, and probably passed some time in Florence. About 1500 he was in the service of Philip the Fair at Brussels as "chaplain and singer," and in 1506 he followed either him or Charles V. to Spain, where he spent the remainder of his days.

## AGRICOLA

As a composer, Agricola is distinguished from the rest of his school by a peculiarly fantastic style, and a fondness for bizarre vocal effects. Yet side by side with phrases of almost grotesque extravagance, and in strong contrast to them, we find passages in a strangely morose, atrabiliar sort of counterpoint. In some of his works, however, especially in the superb mass "Je ne demande," he shows himself to be on a level with the finest geniuses of his day. His secular chansons were probably very popular, but his talent for this sort of writing was small; he wholly lacked humour and lightness of touch, and was great only in the grand style. His published works are: Some motets in *Motetti XXXIII.* (Venice, Petrucci, 1502); 8 four-part songs in the *Canti cento cinquanta* (ib., 1503); a volume of 5 masses, *Misse Alex. Agricolæ* (ib., 1505). Several important works are in MS. in the Vienna Library (Codex A. N., 35; Cod. E., 133; Cod. N., 1783), and probably many more are to be found in Spanish cathedrals.—Ambros, iii. 243; Grove, i. 44.

AGRICOLA, GEORG LUDWIG, born at Grossen-Furra, Thuringia, Oct. 25, 1643, died at Gotha, Feb. 22, 1676. He studied at Eisenach (1656), Gotha (1662), and at the Universities of Wittenberg and Leipsic, and became Kapellmeister at Gotha in 1670. Works: *Musikalische Nebenstunden*, for two violins, two violas, and bass (1670); *Sonaten, Præludien, Allemanden couranten Balleten auf französische Art* (1675); *Deutsche geistliche Madrigalien von zwey bis sechs Stimmen* (Gotha, 1675).—Fétis; Gerber, N. Lex.

AGRICOLA, JOHANN, born at Nuremberg about 1570, died (?). Professor of music at the Gymnasium Augusti at Erfurt, where he still lived in 1611. Works: *Motetten mit vier, fünf, sechs, acht und mehr Stimmen* (Nuremberg, 1601); *Cantiones de præcipuis festis, quinque, sex et plurimum vocum* (Nuremberg, Conrad Bauer, 1601); *Motetæ novæ pro præcipuis, etc.*, containing twenty-eight motets (Erfurt, 1611).—Fétis.

AGRICOLA, JOHANN FRIEDRICH, born at Dobitschen, Saxe-Altenburg, Jan. 4, 1720, died in Berlin, Nov. 12 (or Dec. 1), 1774. Dramatic composer, began to learn music at the age of five under a certain Martini; having entered the university at Leipsic in 1738, he studied music at the same time under Sebastian Bach, for three years; after a visit to Dresden he went in 1741 to Berlin, where he soon attracted attention by his organ playing, and studied composition under Quantz. Devoting himself now chiefly to the dramatic style, he took Graun and Hasse for his models, and with the opera buffa, *Il filosofo convinto in amore*, performed at the theatre in Potsdam, 1750, won the applause of Frederick the Great, who conferred upon him the title of Hofcomponist (court-composer) in 1751. Having written another opera, *La ricamatrice divenuta dama*, for Potsdam, he visited Dresden again in 1751, and in the same year married the singer Benedetta Emilia Molteni of the Berlin Opera. On the death of Graun, in 1759, he was appointed director of the royal chapel, although without the title of Kapellmeister. Besides operas, he wrote sacred cantatas and instrumental music, was considered the best organist in Berlin, reputed as a vocal teacher, and distinguished as a writer on music. Of his compositions only the twenty-first psalm and some chorals have been published; the manuscripts of all others are preserved in the royal library, Berlin. Works—Operas: *Il re pastore*, given at Berlin, 1753;

*Cleofile*, ib., 1754; *Il tempio d' amore*, ib., 1755; *Psyche*, ib., 1756; *Achille in Sciro*, ib., 1758; *Ifigenia in Tauride*, ib., 1765.

—Allgem. d. Biogr., i. 149; Fétis; Mendel.

AGRICOLA, WOLFGANG CHRIS-  
TOPH, German composer of the middle of the 17th century. Works: *Fasciculus musicalis*, a collection of eight masses (Würzburg and Cologne, 1651); *Fasciculus variarum cantionum*, a collection of motets for



## AGRIPPINA

two to eight voices.—Fétis; Mendel, *Ergänz.*, 6.

**AGRIPPINA**, Italian opera, author of text unknown, music by Handel, represented at the Teatro di S. Giovanni Crisostomo, Venice, in 1708. The libretto is founded on the story of Agrippina, wife of the Roman Emperor Claudius, who poisoned her husband (A.D. 54) in order to secure the succession of her young son Nero, through whom she hoped to rule the empire. This work, Handel's second Italian opera, which is said to have been written in three weeks, was received with enthusiasm, and held the stage in Venice more than twenty years. It was given in Hamburg, 1718. Score printed first by Arnold, the entire work by the Händelgesellschaft, 1781. The same subject is treated in an Italian opera by Porpora, represented about 1742.—Schœlcher, Handel, 17; Rockstro, Handel, 48.

**AGTHE, CARL CHRISTIAN**, born at Hettstädt, Prussian Saxony, in 1762, died at Ballenstädt, Nov. 27, 1797. Dramatic composer and organist to the Prince von Burnburg at Ballenstädt. Works—Operas: *Aconcius und Cydippe*, given at Ballenstädt about 1784; *Das Milchmädchen*, ib., about 1787; *Martin Velten*, ib., about 1789; *Erwin und Elmire*, ib., about 1789; *Philemon und Baucis*, ib., about 1791; *Der Spiegelritter*, ib., 1795. His sonatas for the pianoforte were published at Leipsic in 1790; his *Lieder*, *Der Morgen, Mittag, Abend und Nacht* at Dessau, 1782.—Fétis; Schilling.

**AGUADO, DIONISIO**, born in Madrid, April 8, 1784, died there, Dec. 20, 1849. He studied in Paris, under Garcia, in 1825, returned to Madrid in 1838, and became one of the greatest of performers on the guitar. He published, in 1825, "New Method for the Guitar." Among his compositions are a collection of andantes, waltzes, and minuets, solos, transcriptions, etc.

**AGUILAR, EMANUEL**, born in Clapham, London, Aug. 23, 1824, still living.

1888. Dramatic composer and pianist, pupil of Schnyder von Wartensee at Frankfurt, where he lived in 1844–48, gave concerts, and brought out some of his compositions; after his return to London he taught the pianoforte. Works: *The Bridal of Triermain*, dramatic cantata; *A Summer Night*, cantata for treble voices; *Goblin Market*, do.; *The Bridal Wreath*, opera; *Symphonies*, overtures, trios, sonatas, etc., in MS., which have been performed at concerts; Pianoforte music, and songs.—Fétis.

**AGUILERA DE HEREDIA, SEBASTIAN**, Spanish composer of the 17th century. He was a monk, and director of music in the Cathedral of Saragossa. His valuable collection of Magnificats, for four, five, six, seven, and eight voices (Saragossa, 1618) is still used in Saragossa and in other churches in Spain.—Fétis; Mendel.

**AGUIRRE, ABELINO**, born in Spain, contemporary. Composer of the opera, *Gli amanti di Teruel*, given at Valencia, 1865.

**AH! BEL DESTIN.** See *Linda*.

**AH! BELLO, A ME RITORNA.** See *Norma*.

**AH! CHE LA MORTE.** See *Trovatore*.

**AH! CHI ME DICE MAL.** See *Don Giovanni*.

**AH! COME RAPIDA.** See *Crociato in Egitto*.

**AH! DI TUE PENE.** See *Linda*.

**AH! DIVINITÉS IMPLACABLES.** See *Alceste*, Gluck.

**AH! FORS' E LUI.** See *Traviata*.

**AH! GRAN DIO.** See *Traviata*.

**AH! L'HONNÊTE HOMME.** See *Robert le Diable*.

**AH, LO PREVIDI**, scena for soprano, by Mozart, composed at Salzburg, in August, 1777. Aria of *Andromeda*, words from Paisiello's opera of that name. One of the grandest compositions of its kind. An expressive recitative is followed by an elaborate allegro, in which the excited passion of a great soul finds a powerful and vivid expression. A motive that had previously been introduced by the orchestra forms

then the transition to a softer mood, expressing the grief over the lost lover in a beautiful recitative, which ends in a cavatina.—Jahn, i. 424.

AH! MIO PREGAR. See *Semiramide*.

AH! MON FILS, SOIS BÉNÉ. See *Prophète*.

AH! MON REMORDS TE VENGE. See *Dinorah*.

AH! MORIR POTESSE ADESSO. See *Ernani*.

AH! NON GIUNGE. See *Sonnambula*.

AH PERFIDO! scena and aria for soprano, with orchestra, music by Beethoven, op. 65; dedicated to the Countess Clari; composed in Prague, February, 1796, and published in Vienna (Artaria, pianoforte arrangement), 1810. It consists of: 1. An elaborate Recitative; 2. Adagio, with appendix; 3. Movement in Lied form, Allegro assai; 4. do., Più lento; 5. do., Allegro assai; 6. do., repetition of 4; 7. An elaborate Finale, Allegro assai, and repetition of 4. All these movements are attractive and expressive of the supposed situation; the recitative is to be ranked with the best of Mozart's.—Marx (Berlin, 1875), i. 114.

AH! PIETÀ, SIGNORI MIEI. See *Don Giovanni*.

AH! QUE JE SENS D'IMPATIENCE. See *Azemia*.

AH! QUE MON SORT EST BEAU! See *Ambasadrice*.

AH! QUELLE NUIT. See *Domino noir*.

AH! QUEL PLAISIR. See *Dame blanche*.

AH! SI LA LIBERTÉ. See *Armide et Renaud*.

AH! TACI, INGIUSTO CORE. See *Don Giovanni*.

AH! TU GELAR MI FAL. See *Semiramide*.

AHLE, JOHANN GEORG, born at Mühlhausen, Thuringia, died Dec. 2, 1706. Organist and composer of hymns, which were popular in their day, and poet-laureate to the Emperor Leopold I. (1680). He suc-

ceeded his father as organist of the Church of St. Blasius. Works: Anmutige zehn vierstimmige Viol di Gamba-Spiele (1681); Instrumentalische Frühlingsmusik (1695, 1696); many Songs. He was also a prolific writer on music, and from 1671 to 1706 published a work yearly, either theoretical or practical. Most of these were destroyed in the great fire at Mühlhausen in 1689, and the others are very rare.—Allgem. d. Biogr.; Fétis; Mendel; Schilling; Winterfeld, ii. 328.

AHLE, JOHANN RUDOLPH, born at Mühlhausen, Thuringia, Dec. 24, 1625, died there, July 8, 1673. He was educated at Göttingen and at Erfurt. In 1644 he became organist at the latter place, and in 1646 was appointed director of the new music school there. On his return to Mühlhausen he became organist of the Church of St. Blasius, and also councillor and burgo-master of that town. His treatise on singing, *Compendium pro tenellis* (Erfurt, 1638), went through three editions. Among his best known works are: Geistliche Dialogen (1648); thirty Symphonien, Paduane, Balleten, etc., for instruments (1650); Thüringische Lust-Garten, in two parts, for voices (1657–1658); ten Geistliche Arien (1660); 2d series of ten (Mühlhausen, 1662); third and fourth series of ten songs (1663–1664). These and many other collections of hymns, motets, etc., appeared at Mühlhausen and Erfurt, until 1668. His hymn: Liebster Jesu, wir sind hier, was his best and is still in use, with many others.—Allgem. d. Biogr., i. 159; Fétis; Mendel; Spitta, J. S. Bach, i. 331; Winterfeld, ii. 296.

AHLEFELDT, Gräfin VON, German pianist at the close of the 18th century. She wrote the music of an opera ballet: *Telemach und Kalypso* (Leipsic, 1794).—Fétis, Supplément, i. 8; Mendel.

AHLSTRÖM, OLOF, born in Stockholm, Sweden, about 1756, died there in 1835. He was court pianist and musical instructor of the royal family, and about 1790 was among the best dramatic composers.

## AHLSTRÖM

With Boman, he edited a collection of Swedish popular airs, "*Walda svenska Folkdansar och Folkledar*" (Stockholm), some of which were sung by Jenny Lind Goldschmidt, and for two years edited a Swedish musical periodical, "*Musikaliskt Tidsfördrif*." Works: 4 sonatas for pianoforte (Stockholm, 1783, 1786); also operas, cantatas, and songs.—Fétis; Mendel; Schilling.

**AHLSTRÖM, JOHAN NICLAS**, born at Wisby on the isle of Gothland, Sweden, June 5, 1805, died at Stockholm, May 14, 1857. Dramatic composer, studied music in his native place and, chiefly without a master, while at the University of Upsala; after returning home, he travelled as orchestra conductor with a theatrical company, and settled at Carlskrona to teach music. Having afterwards become organist and musical director at Westerås, he was called to Stockholm in 1842 as conductor at the newly erected Nya Theateren. From 1845 he held different positions as instructor, orchestra conductor at various theatres, and organist. He deserves much credit for having searched for and arranged many popular melodies. Among his numerous compositions are the operas: *Alfred the Great*, and *Abu Hassan*; *Music to the tragedy of Agne*; Several cantatas; 6 quartets for stringed instruments; Sonata for pianoforte, violin, viola, and violoncello; Quintet for flute, two violins, viola, and violoncello; Trio; Concerto for pianoforte, with orchestra.—Mendel, *Ergänz.*, 6.

**AIBLINGER, JOHANN CASPAR**, born at Wasserburg, Bavaria, Feb. 23, 1779, died in Munich, May 6, 1867. He began his musical education at the seminary of Tegernsee in 1790, then went to Munich, where he secured a pension which allowed him to study in Italy. At Bergamo in 1802 he wrote music under the direction of Mayr, was patronized by the Vice-Queen of Italy, and went to Milan as Kapellmeister to the royal chapel. He afterwards went to Venice, where, in conjunction with the Abbé Gregorio Trentino, he founded the Odeon

Institution. On the death of Winter, in 1825, he was recalled to Bavaria and appointed Kapellmeister to the court. In 1833 he revisited Italy, was made a member of the Academy of St. Cecilia at Rome, and settled at Bergamo, where he collected ancient classical music, now in the Staatsbibliothek, Munich. Works: *Bianca*, ballet (Milan, 1820); *I Titani*, ballet (ib., 1820); *Rodrigo und Chimene*, opera, given at Munich, 1821; *Requiems*, *Masses*, *Litanies*, *Psalms*, *Offertories*, etc., with full vocal and instrumental choirs. Most of his church music, which is written with great skill, has been published in Munich, Augsburg, and Paris, and one pastorate for organ in Milan.—*Allgem. d. Biogr.*, i. 163; Fétis; Mendel; Grove.

**AICH, GOTTFRIED**, composer of church music, and canon of the Order of Premonstrants in the 17th century. He published at Augsburg, in 1663, a work entitled: *Fructus ecclesiasticus trium, quatuor et quinque vocum, duorum vel trium instrumentum cum secundo choro*.—Fétis.

**AICHINGER, GREGOR**, born at Augsburg (?) about 1565, died after 1614. Having taken holy orders, he became organist at Augsburg in the service of Jacob Fugger, baron of Kirchberg and Weissenhorn. In 1599 he visited Rome, and spent two years in study. His works show the influence of the Venetian school. His *Madrigals*, *Cantatas*, *Litanies*, etc., are among the best German compositions of the time. Works: *Lib. i. Sacrarum cantionum* and *Lib. ii. Sacrarum cantionum* (Venice, 1590–1595); *Sacræ cantiones*, dedicated to the chapter of the cathedral at Augsburg (Nuremberg, 1597); *Tricinæ Mariana quibus, Antiphonæ*, etc. (Innsbruck, 1598); *Divinæ laudes*, etc. (1602); *Vespertini Virginis canticum* (Augsburg, 1604); *Cantiones ecclesiasticæ*, etc. (Dillingen, 1607); this work is especially remarkable for being one of the first wherein the words basso continuo appear. His church compositions number in all seventeen, published up to the year 1613. Proske gives a Litany, *Stabat mater*, and



## AÏDA

several motets by him, in his *Musica divina*; and the library of the King of Portugal contains several of his motets for three and four voices.—*Allgem. d. Biogr.*, i. 165; *Ambros, Gesch.*, iii. 560; *Fétis*; *Grove*; *Schilling*.

**AÏDA**, Italian opera seria in four acts and seven tableaux, text by Antonio Ghizlanzoni, music by Giuseppe Verdi; first represented in Cairo, Egypt, Dec. 24, 1871. It was written upon commission of the Khedive Ismail Pasha, given in August, 1870, for the inauguration of the new opera-house in Cairo. The subject is said to have been suggested by the Khedive himself. The libretto was prepared in prose by M. Vassali, conservator of the Boulak Museum, then rendered into French verse by Camille du Locle, and lastly translated into Italian verse by Ghizlanzoni. The scenery and costumes were designed by Mariette Bey, the distinguished Egyptologist. Original cast:

Aïda (S.).....	Signora Pozzoni.
Amneris (M.-S.).....	Signora Grossi.
Radames (T.).....	Signor Mongini.
Amonasro (Bar.).....	Signor Costa.
Ramphis (B.).....	Signor Medini.
King (B.).....	Steller.

Aïda, daughter of Amonasro, King of Ethiopia, has been made a prisoner in a war between her father and the King of Egypt, and has become the slave of Amneris, daughter of the latter. Amneris is in love with Radames, an Egyptian captain, who secretly loves and is loved by Aïda. When the High Priest, Ramphis, announces the approach of the Ethiopians against Thebes, Radames, who is ignorant of the relationship between Amonasro and Aïda, is chosen by Pharaoh to lead the Egyptian hosts. During Radames's absence Amneris discovers Aïda's secret and conceives for her a violent hatred. Radames returns victorious, with Amonasro his prisoner, and is awarded a triumph and the hand of Amneris. Acting under the instructions of Amonasro, who has formed a plan to recover his liberty and his kingdom through

the aid of Radames and to marry his daughter to him, Aïda persuades her lover to betray to her the secrets of the military operations preparing against Ethiopia and to fly with her; but their plans are overheard by Amneris and Ramphis, and Radames is denounced as a traitor. Condemned to be buried alive beneath the Temple of Phtah, Radames is offered a pardon if he will marry Amneris, but he refuses, and de-



Clara Louise Kellogg, as Aïda.

scends into the vaults, where Aïda awaits him. The tomb is walled up and sealed by the priests, and the lovers are united in death, while Amneris, abandoning herself to grief, prays beside their sepulchre. The first representation of Aïda in Europe was at La Scala, Milan, Feb. 8, 1872, with Signore Teresina Stolz and Waldmann, and Signori Fancelli, Pandolfini, and Maini in the cast. The opera was given in Naples in March, and in Parma in April, 1872; in New York, 1873; in Paris, at the Italiens, April 22, 1876, and at the Opéra, March 22, 1880; and in London, June 22, 1876. A

Russian version was given in St. Petersburg in 1879; a German version in New York, Metropolitan Opera House, Nov. 12, 1886; and an English version at the Brooklyn Academy, Dec. 29, 1886, and at the Metropolitan Opera House, March 5, 1887. Among the noteworthy numbers in the first act are: The romanza of Radame, "Celeste Aïda;" the martial chorus of the King and his retinue, "Su! del Nilo al sacro lido;" and the scena of Aïda, "Ritorna vincitor!" The second act opens with a chorus of women, which is followed by a duet between Amneris and Aïda, "Alla pompa che si appresta," and closes with a grand triumphal chorus, "Gloria all' Egitto." In the third act are the prayer of Aïda, "O cieli azzuri," and duets between Amonasro and Aïda, and Radame and Aïda. The last act, which contains an impressive duet between Radame and Amneris, "Chi ti salva, o sciagurato," closes with the plaintive dying song of Radame and Aïda, "O terra, addio," while the priests and priestesses chant in the temple above their tomb.—Clément and Larousse, 767; Hanslick, *Moderne Oper*, 247; Edwards, *Lyrical Drama*, ii. 1.

AIGNER, ENGELBERT, born in Vienna, Feb. 23, 1798, died in (?). Dramatic composer, pupil of the Abbot Stadler; in 1835–37 he was director of the ballet orchestra at the imperial theatre, then started an industrial enterprise in the provinces, and in 1842 returned to Vienna, where he cultivated music as an amateur. Works: *Wunderlilie*, opera, given in Vienna, Kärnthner Theater, about 1824; *Das geheime Fenster*, comic opera, ib., 1826; *Der Angriffsplan*, do., ib., 1829; *Das Hochzeitsconcert*, vaudeville, ib., 1829; *Lob der Tonkunst*, cantata, ib., 1835; Mass for four voices (Vienna, Haslinger); Quintet in G (ib., Diabelli); 6 choruses for male voices (ib., Artaria); Masses with orchestra, and a Requiem, unpublished.—Fétis; Mendel.

AIMON, PAMPHILE LÉOPOLD FRANÇOIS, born at L'Isle, Vaucluse, Oct. 4, 1779,

died in Paris, Feb. 2, 1866. Dramatic composer, son and pupil of the violoncellist Esprit Aimon (1754–1828). When but seventeen he conducted the orchestra of the theatre at Marseilles, and in 1817 settled in Paris, where he became leader of the orchestra at the Gymnase Dramatique in 1821, and at the Théâtre Français in 1822. Among his compositions, those for chamber music are the most meritorious, showing great inventive talent and originality. He also wrote some treatises on harmony. Works—Operas: *Les jeux floraux*, 3 acts, libretto by Bouilly, given in Paris, Académie royale de musique, Nov. 16, 1818; *La fée Urgèle*, comic opera, ib., Gymnase, 1821; *Velléda*, 5 acts, libretto by Jouy, ib., Opéra, 1824; *Abufar*, 3 acts, *Alcide et Omphale*, *Les Chérusques*, written for the Opéra; *Les deux Figaros*, for the Opéra Comique, none of which were performed; Quintet for two violins, two violas, and violoncello (Paris, Janet); 3 quartets for two violins, viola, and violoncello, op. 4 (ib., Hanry); 3 do., op. 6 (ib., Momigny); do., op. 7, 8, 9 (ib., Hentz); do., op. 43, 46 (ib., Pacini); 3 do., op. 47 (ib., Janet); do., book 4 (ib., Frey); 3 new do., books 5–8 (ib.); Concertino for violoncello (ib., Pacini); *Récréation* for two violoncellos, horn, and pianoforte (ib.); Solo for clarinet, with accompaniment of quartet or pianoforte (Lyons, Arnaud); First and second concerto for bassoon (Paris, Frey); Quartet for pianoforte (ib., Pacini); Duets for guitar and violin (ib., Gaveaux); Several trios and duets for violin.—Fétis; do., *Supplément*, i.; Mendel.

AIROLDI, born in Italy, contemporary. Dramatic composer, pupil of Pietro Ray and of Vaccai at the Conservatorio, Milan. Works: *Don Gregorio nell' Imbarazzo*, opera buffa, given in Venice, 1850; *Adriano in Siria*, opera, ib., about 1852; *Statira, Regina di Persia*, Milan, about 1853.—Fétis.

AJAX, music to the tragedy of Sophocles, by Sir William Sterndale Bennett, op. 45.

AJO NELL' IMBARAZZO, L' (The Em-

barrassed Tutor), Italian opera, music by Donizetti, represented in Rome, 1824. An opera of the same title, by Celli, was performed in Italy about the same time. See *Don Gregorio*.

**AKADEMISCHE FEST-OUVERTURE**, for full orchestra, by Brahms, op. 80, composed, 1881, in acknowledgment of the degree of Ph.D., conferred upon him by the University of Breslau.

**A' KEMPIS, FLORENTINO**, Flemish composer of middle of 17th century. Organist of St. Gudule, Brussels. Works: 3 symphonies (Antwerp, 1644-47-49); Mass for eight voices; Missæ et motettæ (Antwerp, 1650); Missa pro defunctis otto vocum.—Fétis; Mendel, *Ergänz.*, 7.

**AKERROYDE, SAMUEL**, born in Yorkshire, England, latter half of the 17th century, died (?). He contributed songs to the Third Part of D'Urfey's *Don Quixote* in 1696. His songs are also found in the Theatre of Music (1685-87), Vinculum societatis (1687), Comes amoris (1687-94), Gentleman's Journal (1692-94), Thesaurus musicus (1693-96), and other collections.—Grove; Fétis.

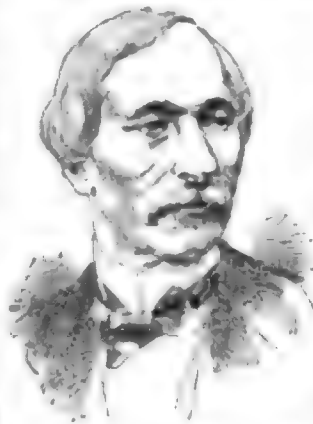
**À LA FRONTIÈRE**, cantata, music by Gounod, first performed in Paris, 1870.

**ALA, GIOVANNI BATTISTA**, born at Monza, Italy, in 1580, died in 1612. Organist of the Church dei Servitori, Milan. Works: Madrigals and canzonets (Milan, 1617, 1625); Concerti ecclesiastici (Milan, 4 vols. 1618, 1621, 1628); and motets in the Pratum musicum (Antwerp, 1634).—Fétis; Mendel.

**ALADIN**; or, *La lampe merveilleuse* (The Wonderful Lamp), French opera in five acts, text by Étienne, music by Isouard; first represented at the Opéra, Paris, Feb. 6, 1822. Subject from the "Arabian Nights." This, the last work of Isouard, was left unfinished at his death (1818), and was prepared for the stage by Benincori. Although it exhibits evidences of the composer's decadence, it met with wonderful success, partly due doubtless to its splendid spec-

tacular effects. The Opéra was lighted with gas for the first time on its representation. The subject has been treated also by Gyrowetz, German opera in three acts, Vienna, about 1822; by Bishop, English opera, Covent Garden, London, 1826; by Karl Guhr, Frankfort, 1830; and by Luigi Ricci, Naples, 1835.

**ALARD, DELPHIN**, born at Bayonne, France, March 8, 1815, still living, 1888.



Violinist, son and pupil of an amateur musician; when only ten years old he played a concerto of Viotti's in public. In 1827 he went to Paris, became a pupil of Habeneck, and won the

second prize for violin in 1829, and the first in 1830. He studied composition under Fétis in 1831, and was a member of the orchestra at the Opéra in the same year. At concerts of that year he won the notice of Paganini, who was much impressed with his playing. In 1840 he succeeded Baillot as first violinist to the king, and in 1843 as professor of the violin at the Conservatoire. Alard is the chief representative of the modern French school of violin playing. He is the author of a comprehensive work, "École du violin," adopted by the Conservatoire; editor of a collection of violin pieces by the best composers of the 18th century, "Les maîtres classiques du violin," in 40 parts, and composer for his instrument of a number of études, nocturnes, duos, etc., and of concertos and symphonies with orchestral accompaniment.—Fétis; Grove; Mendel; Wasielski, *Die Violine*, 376.

**ALARICO IL BALTHA** (Alaric the Bold), Italian opera, text by Luigi Orlandi, music by Steffani, first represented at Brunswick, Jan. 18, 1687, the birthday of the Electress Maria Antonia. Fresh singers were brought from Italy for the occasion, and the work was enlivened by ballets arranged

## ALARY

by Rodier, and danced by ladies and gentlemen of the court, with costumes from Paris. Subject treated also in *Alarico, Re de' Goti*, by Bassani, Ferrara, 1685; in *Alaric*, opera in three acts, music by Schieferdecker, Hamburg, 1702; and in *Ingratitudine castigata*, ossia *Alarico*, by Chiochetti, Ancona, 1719.

**ALARY, JULES**, born of French parents at Mantua in 1814, still living, 1888. Dramatic composer, pupil of Bissij at the Conservatorio of Milan, was for a few years flutist at the Teatro della Scala, and in 1835 went to Paris to teach the pianoforte and singing. He was in London in 1836, but returned to Paris, where Jullien's orchestra performed some of his music. Alternately there and in London he gave concerts, in which he brought out his compositions, without being able to acquire a genuine reputation, his style running almost exclusively in the shallow taste of fashion. In 1852 he went to St. Petersburg to bring out a grand opera, and after his return, in 1853, was made accompanist in the imperial chapel, while at the same time he became musical director at the Théâtre des Italiens. Works: *Rosamonda*, opera, given at Florence, Teatro de la Pergola, June 10, 1840; *La Rédemption*, oratorio, Paris, Concert Spirituel, April, 1851; *Le tre nozze*, opera buffa, ib., Théâtre des Italiens, March 29, 1851; *Sardanapale*, opera, St. Petersburg, 1852; *L'orgue de Barbarie*, operetta, Bouffes Parisiens, 1856; *La beauté du Diable*, Paris, Opéra Comique, 1861; *Le Brasseur d'Amsterdam*, operetta, Ems, 1861; *La voix humaine*, Paris, l'Opéra, 1861; *Locanda gratis*, opera buffa, Théâtre des Italiens, 1866; many songs, duets, terzets, and quartets, and pieces for the pianoforte, especially polkas and waltzes.—Fétis; do., Supplément, i 8.

**ALAS! THOSE CHIMES.** See *Maritana*.



**ALAYRAC, D'.** See *Dalayrac*.

**ALBANESI, LUIGI**, born in Rome, March 3, 1821, still living, 1888. Pianist and composer, studied under his brother and sister, who were pupils of Senderach; afterwards a pupil in harmony of Giuseppe Polidoro and Salvatore Lavigna. Works: *Les sept paroles de Jésus Christ*, oratorio; 2 masses; Motets with organ or harmonium, or the pianoforte and other instruments; Pianoforte pieces, more than fifty.—Fétis, Supplément, i 9.

**ALBANEZE (D'Albanese)**, born at Albano, Apulia, in 1729, died in Paris in 1800. Pupil of the Naples Conservatorio, visited Paris in 1747, and was engaged at the king's chapel. In 1752-62 he was first singer at the Concerts Spirituels. He composed airs and duets, among which are: *Airs à chanter*, 3 collections; *Les amusements de Melpomène*, with violin or guitar accompaniment; and fifteen other collections. The charming romance, *Que ne suis-je la fougère*, is his, although it has been attributed to Pergolesi.—Fétis; Mendel; Michaud, Biogr. univ.

**ALBENIZ, PEDRO**, born in Biscay, Spain, about 1755, died at St. Sebastian about 1821. He was a monk and conductor of music in the Cathedrals of St. Sebastian and Logroño (1795). Among his works are: Masses, vespers, and motets, unpublished, and a book of solfeggi (St. Sebastian, 1800).—Fétis.

**ALBENIZ, Don PEDRO**, born at Logroño, Spain, April 14, 1795, died in Madrid, April 12, 1855. Organist, son of Don Matteo Albeniz, maestro of the Collegiate Church at Logroño. When but ten years old he became assistant organist of the Parish of St. Vincent, Guipuzcoa. He studied in Paris under Henri Herz and Kalkbrenner, and on his return to Spain was made director of the musical fêtes on the arrival of the king and queen, in 1828. He afterwards became organist of the Church of Santa Maria in Logroño, a position left vacant by his father's resignation in 1829.



## ALBERGATI

On his visit to Madrid and Aranjuez he received great favours from the king, who appointed him professor of the pianoforte at the Conservatorio which the queen, Maria Christina, had just instituted (1830), and organist of the Chapel Royal. In 1838 he was made vice-president of the junto of directors for the Artistic and Literary Lyceum at Madrid, and became maestro to the Infanta and the queen, Doña Isabella, and received several decorations. To him is due the foundation of the modern school of pianoforte playing in Spain; all the best pianists of that country and of Spanish South America were his pupils. His works, which number about seventy, are chiefly variations, fantasias, etc., for pianoforte with violin or violoncello accompaniment. His *Méthode de piano* (Madrid, 1840), was adopted by the Conservatorio.—Fétis; Mendel.

**ALBERGATI**, Conte **PIRRO CAPACELLI**, born in Bologna, Italy, in the latter part of the 17th century, died (?). Dramatic composer. Although an amateur, his compositions are considered among the best of his time. Works: *Gli amici*, opera, given in 1699; *Il principe selvaggio*, opera, given in Bologna, 1712; *Giobbe*, oratorio, given in Bologna, 1688; *Baletti, corrente, sara-bande*, etc. (1682-85); *Sonate a due violini, col basso continuo per l'organo, ed un alto a beneplacito per teorbo, o violoncello*, op. 2 (1683); *Cantate morali a voce sola* (1685); *Messa e salmi concertate ad una, due, tre e quattro voci con stromenti obbligati e ripieni, a beneplacito*, op. 4 (1687); and *Cantate ed oratorio a più voci*, op. 17 (1714). Besides these, there are many cantate and motetti dating from 1687 to 1721.—Fétis; Mendel; Schilling.

**ALBERICI**, **PIETRO GIUSEPPE**, born at Orvieto, Italy, lived in the beginning of the 18th century. Composer and poet; he published a musical dialogue for four voices entitled: *L'Esilio di Adamo et di Eva dal Paradiso terrestre* (Orvieto, 1703).—Fétis; Mendel.

**ALBERT**, Prince of Saxe-Coburg-Gotha, Prince Consort of Great Britain, born at Castle Rosenau, near Coburg, Aug. 26, 1819, died at Windsor Castle, Dec. 14, 1861. Pianist, studied music at Coburg and at Brussels. Works: *Masses*; *Anthems*; *Songs and glees*; also an opera, *Hedwig von Linden*.—Fétis; Mendel.

**ALBERT**, **ÉMILE**, born at Montpellier, France, in 1823, died at Bagnères-de-Bigorre in August, 1865. Dramatic composer and pianist. Works: *Les petits du premier, opérette*, given in Paris, Théâtre Saint-Germain, 1864; *Jean le Fol*, do., 1865; *Symphonies*; *Trios for pianoforte, violin, and violoncello*; *Sonatas for pianoforte and violin*.—Fétis, Supplément, i. 10.

**ALBERT**, **EUGEN D'**, born at Glasgow,

Scotland, April 10, 1864, still living, 1888.

He is the son of Charles d'Albert, a French dancing-master (born near Hamburg, 1815). Eugen studied under Sir Arthur Sullivan, Prout, and Pauer in London, then under Hans



Richter in Vienna (1880), and under Liszt at Weimar (1881). He appeared, in the same year, with brilliant success at a philharmonic concert in Vienna; at Weimar, where he was made court pianist; and in Berlin. Works: *Concerto for pianoforte*; *Overture to Hölderlin's Hyperion*; *Suite in five movements*; *Songs*, etc.

**ALBERT**, **HEINRICH**, born at Lobenstein, Voigtland, Saxony, June 28, 1604, died at Königsberg, June 27, 1657 (Oct. 10, 1651?). Organist and poet. A nephew and perhaps a pupil of Heinrich Schütz, he studied law in Leipsic and music in Dresden. In 1626 he studied at Königsberg under Stobbaeus, who was then Kapellmeister, and in 1631 he became organist of the old church there. Albert's music showed all that was best in the German and Italian



## ALBERTAZZI

schools; he composed the words to many of his own hymns and songs, eight collections of which were printed by Paschen, Meuse, and Reussner, under the patronage of the Emperor of Germany, the King of Poland, and the Kurfürst of Brandenburg. These collections were so popular that several editions were published by the author, and others were issued, without his permission, at Königsberg and Dantzic under the title of "*Poetisch-musicalisches Lustwäldlein*." These latter are very rare; their original title was: *Erster* (Zweiter, etc.) *Theil der Arien etlicher theils geistlicher theils weltlicher, zur Andacht, guten Sitten, keuscher Liebe und Ehren Lust, dienender Lieder zum singen und spielen gesetzt*. This is followed by separate dedications to each part, which are valuable on account of the principles on musical art given in them at a time when a reform in music was taking place by means of the basso continuo. He was author of the manuscript, *Tractatus de modo conficiendi contrapunctum*, at that time owned by Valentine Hausmann. He composed for the centenary of the Königsberg University, Aug. 28, 1644, a *Comödien-Musik*, afterwards given in the palace of the Kurfürst, thus becoming, after Heinrich Schütz, the founder of German opera. This comedy was never published and is now lost. A *Te Deum* of his was published Sept. 12, 1647. Albert's editions were originally in folio, but an octavo edition was published by A. Profe, of Leipsic, in 1657.—*Allgem. d. Biogr.*; Fétis; Grove; Mendel; Winterfeld, *Der evang. Kirchengesang*, ii. 136.

**ALBERTAZZI, ALESSANDRO**, born at Stagno, in Parma, 1783, died (?). Pupil at Parma of the Carmelite friar Giuseppe Valeri, then of Fortunati in singing and counterpoint; settled afterwards at Genoa. His church music is highly esteemed. He wrote also an opera, *Gli amanti raminghi*, given about 1812, and much music for the piano-forte.—Fétis.

**ALBERTI, CARLO**, born in Italy in 1848 or 1849. Dramatic composer, brought out

the operas: *Armando e Maria*, at Naples, Teatro de' Fiorentini, 1869, and *Oreste*, ib., Teatro Politeama, 1872.—Fétis, *Supplément*, i. 10.

**ALBERTI, DOMENICO**, born in Venice about 1717, died at Formio about 1740. Amateur singer, pianist, and dramatic composer, pupil of Antonio Biffi in singing, and of Lotti in composition; as the page of a Venetian ambassador he went to Madrid, where his singing excited the jealousy of Farinelli. In 1737 he came to Rome with the Marchese Molinari, and made his début as a composer. Works—Operas: *Endimione*, given in Rome, 1737; *Galatea*, ib.; *Olimpiade*; 36 sonatas, for pianoforte.—Fétis; Mendel; Schilling.

**ALBERTI, GIUSEPPE MATTEO**, born at Bologna in 1685, died after 1726. Violinist, pupil of Carlo Manzolini, of Pietro Minelli on the violin, and of Floriano Arresti in counterpoint. He was first violinist at the Church of S. Petronio, was elected member of the Accademia Filarmonica in 1714, and principe in 1721. Works: *Dieci Concerti a sei stromenti* (Bologna, 1713); *Dodici sonate per violino solo, con basso continuo* (ib., 1721); *Dodici sinfonie per due violini, viola, violoncello ed organo* (ib., 1726).—Fétis; Mendel.

**ALBERTI, JOHANN FRIEDRICH**, born at Tönning, Schleswig, Jan. 11, 1642, died at Merseburg, June 14, 1710. Contrapuntist and organist, pupil of Werner Fabricius at Leipsic; became organist at the cathedral at Merseburg, but was obliged to resign in 1698 owing to a stroke of paralysis. He was esteemed one of the best composers of chorals, fugues, etc., and one of the most learned contrapuntists of his time.—Fétis; Fürstenau, *Gesch. der Musik am Hofe zu Dresden*, i. 143; Gerber, *Hist. Lex.*; Spitta, *J. S. Bach*, i. 98.

**ALBERTINI, GIOVACHINO**, born about 1744, died at Warsaw, April, 1811. Dramatic composer, lived at Warsaw in 1784 as Kapellmeister to the King of Poland. Political events induced him to return to Italy,

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where he taught singing until 1804, when he was called back to Warsaw by Prince Poniatowski for the instruction of his children. Works—Operas: *Don Giovanni*, given at Venice, 1784; *Le maître de chapelle polonais* (Polish opera), Warsaw, 1784; *Circe*, Hamburg, 1785; *Virginia*, Rome, 1786; *Scipione Africano*, ib., 1789.—Fétis.

ALBICASTRO, HENRICO, born in Switzerland towards the end of the 17th century, died (?). Violinist, real name Weissenburg. He served as captain in the Allied Armies during the Spanish War of Succession. Works: Sonatas for three parts, op. 1 (Amsterdam, Roger); do., op. 4 (ib.); 12 do., op. 8 (ib.); 15 sonatas for violin and bass, op. 2 (ib.); do., op. 5 and op. 6 (ib.); Sonatas for violin, violoncello, and bass, op. 3; Concertos for four parts, op. 7 (ib.); Sonatas for violin and violoncello (ib.).—Fétis; Schilling.

ALBINI, FRANCESCO MARIA, Italian dramatic composer, contemporary. Works: *Un giorno di quarantena*, opera buffa, given at Bologna, Teatro Contavalli, 1866; and *Lamberto Malatesta*, opera.—Fétis, Supplément, i. 10.

ALBINONI, TOMMASO, born in Venice in 1674, died there in 1745 (?). Dramatic composer and violinist. No particulars of his life are known. He wrote forty-two operas, some vocal, and much instrumental music, in which he showed greater talent than in his dramatic works. He was also an excellent performer on the violin. Bach took bass parts by Albinoni for practice in thorough bass and used many of his themes, notably two from his *Opera prima*, for fugues; see Peters's edition of Bach's clavier works; one in A (No. 10, cahier 13), the other in F-sharp minor (No. 5, cahier 3). Works—Operas: *Engelberta* (conjointly with Gasparini), given at Venice, 1690; *Zenobia, regina de' Palmireni*, ib., Teatro de' SS. Giovanni e Paolo, 1694; *Il prodigo dell' innocenza*, ib., ib., 1695; *Zenone, imperatore d' Oriente*, ib., Teatro di S. Cassiano, 1696; *Tigrane, re d' Armenia*, ib., 1697; *Radamisto*,

ib., Teatro di Sant' Angiolo, 1698; *Primislao I, re di Boemia*, ib., S. Cassiano, 1698. Vicenza, 1701, Udine, 1704; *L'ingratitudine castigata*, Venice, 1698; *Diomede punito da Alcide*; *L'inganno innocente*, both in Rome, 1701; *L'arte in gara con l'arte*, Venice, 1702; *La fede tra gli inganni*, Rome, 1707; *Astarte*, Venice, 1708; *Il tradimento tradito*, ib., Sant' Angiolo, 1709; *Ciro riconosciuto*, Rome, 1710; *Giustina*, Bologna, 1711; *Il tiranno Eroe*, Venice, S. Cassiano, 1711; *Le gare generose*, ib., 1712; *Amor di figlio non conosciuto*, 1716; *Eumene*, Rome, 1717; *Cleomene*, ib., 1718; *Il Meleagro*, Venice, 1718; *Gli eccessi della gelosia*, Rome, 1722, then under the title of *Marianna*, Venice, Sant' Angiolo, 1724; *Ermingarda*, Rome, 1723; *Laodicea*, Venice, S. Mosè, 1724; *Scipione nelle Spagne*, ib., S. Samuele, 1724; *Antigono tutore*, 1724; *Didone abbandonata*, Rome, 1725; *Alcina delusa da Ruggiero*, 1725; *Il trionfo d' Armida*, Venice, 1726; *L'incostanza scherzuta*, Rome, 1727; *I due rivali in amore*, and *Griselda*, ib., 1728; *Il concilio dei pianetti*, and *L'infedeltà delusa*, ib., 1729; *Statira*, Venice, Sant' Angiolo, 1730; *Gli strattagemmi amorosi*, ib., S. Mosè, 1730; *Elenia*, 1730; *Ardelinda*, 1732; *Gli avvenimenti di Ruggiero*, Venice, 1732; *Candalide*, ib., 1734; *Artamene*, ib., 1741. Other works: *Due e dieci sonate a tre*, op. 1; *Sinfonie a sei e sette*, op. 2 (Venice, 1700); *Dieci e due balletti, ossia sonate da camera a tre*, op. 3; 12 cantatas for a single voice, and bass, op. 4; 12 concertos for 6 instruments, op. 5; *Trattenimenti da camera*, consisting of 12 cantatas for a single voice, and bass, op. 6; do. for oboe and violin, op. 7; 12 ballets for two violins, violoncello, and bass, op. 8; 12 concertos for 2 oboes, viola, violoncello, and organ, op. 9.—Fétis; Mendel; Spitta, i. 423.

ALBRECHT, JOHANN LORENZ, called Magister Albrecht, born at Görmar, Thuringia, Jan. 8, 1732, died at Mühlhausen in 1773. More especially a writer on music, but composed cantatas (1758), a Passion

## ALBRECHT

(1759), and exercises for pianoforte (1763).—Allgem. d. Biogr., i. 321; Fétis; Mendel.

**ALBRECHT, JOHANN MATTHÄUS**, born at Osterbehringen, near Gotha, May 1, 1701, died at Frankfort in 1769. Church composer and renowned organist, pupil of Kapellmeister Witt at Gotha; visited South Germany and France to hear the best organists, and soon ranked with them. He became organist at St. Catherine's, Frankfort, in 1724, and at the Metropolitan Church of the Barefooted Friars in 1726. He was distinguished also as a didactic writer. Works: Cantatas for the twenty-fourth Sunday after Pentecost (1758); Passion according to the Evangelists (Mühlhausen, 1759); *Musikalische Aufmunterung für Anfänger des Klaviers* (Augsburg, 1763); *Musikalische Aufmunterung in kleinen Klavierstücken und Oden* (Berlin, 1763); Concertos for pianoforte (unpublished).—Mendel; Schilling.

**ALBRECHTSBERGER, JOHANN GEORG**, born at Klosterneuburg, near Vienna, Feb. 3, 1736, died in Vienna, March 7, 1809. Composer of church and chamber music, contrapuntist, organist of the first rank, and one of the most eminent theoreticians and teachers of music. He was first instructed in his native place by the parson Leopold Pittner, afterwards pupil in Vienna of the court organist Mann. Having pursued his educational studies at the Benedictine Abbey of Mülk, and at the Jesuits' Seminary in Vienna, where Michael Haydn was his fellow student, he became an organist, first at Raab, Hungary, then at Maria-Taferl, finally at Mülk, where he remained twelve years, and, under the choir director Kimmerling, studied the classical works of Caldara, Pergolesi, Graun, Hasse, Handel, Bach, and others.



After 1765 he taught a few years in the family of a nobleman in Silesia, then in Vienna, earning a scanty living, but soon attracting attention by his organ playing, which procured for him the position as Regens chori at the Carmelites. In 1772 he was appointed court organist, and in 1792 Kapellmeister at St. Stephen's Cathedral. Member of Vienna Academy, 1772, of Stockholm Academy, 1798. As a teacher of counterpoint and composition he was considered the first of his day, and he numbered among his pupils most of the prominent musicians of the following generation, notably Beethoven (in 1794–95), Hummel, Weigl, and Johann Fuss. He left 261 works, consisting of 43 masses, 43 graduales, 34 offertories, vespers, litanies, psalms, hymns, motets, etc.; 6 oratorios (*Die Pilgrime auf Golgotha*, *Die Auffindung des Kreuzes*, *Geburt Christi*, *Passion*), 4 Te Deums, 4 symphonies, a great deal of chamber music, besides fugues and preludes for organ and pianoforte; of all these only 27, comprising chamber and organ music, were printed. The bulk of his manuscript bequest, 244 in number, was acquired by Prince Nikolaus Esterházy. A complete edition of his theoretical writings was published by his pupil, Ignatz von Seyfried: *J. G. Albrechtsberger's Sämmtliche Schriften über Generalbass, Harmonie und Tonsetzkunst*, etc. (Vienna, Strauss, 1837), containing also a

*Johann Georg Albrechtsberger.*

biography and list of his works.—Allgem. d. Biogr., i. 323; Allg. mus. Zeitg., xi. 445; xxxi. 443; Fétis; Mendel; Schilling.

**ALBRICI, VINCENZO**, born in Rome, June 26, 1631, died in Prague in 1696. About 1660 he was maestro di cappella to Queen Christina of Sweden at Stralsund, in 1664 to the Elector of Saxony at Dresden, in 1680 organist of St. Thomas' Church at Leipsic, and in 1682 director of music at St. Augustine's, Prague. His highly es-



## ALBUMBLATT

teemed works were bought for the royal library, Dresden, but perished in the bombardment of 1760. Among those still preserved are: *Te Deum* for 2 choruses, and small orchestra; *Kyrie* for 8 voices; *Mass* for do.; *Symbolum Nicæum* for 4 voices and instruments; The one hundred and fiftieth psalm for do. — Fétis; Mendel; Schilling.

**ALBUMBLATT, EIN**, for pianoforte, by Richard Wagner, composed 1860, published as supplement to No. 41 (1871) of *Musikalisches Wochenblatt*. It has been arranged for orchestra by Reichelt; for violin and orchestra by August Wilhelmj; for violoncello and orchestra by David Popper. — Kastner, Wagner Katalog, 54.

**ALBUMBLÄTTER** (Fr., *Feuillets d'album*; *Album Leaves*), by Robert Schumann, a collection of twenty short movements in varied styles, for pianoforte, op. 124. Composed in 1832–45; dedicated to Frau Alma von Wasielewski. Published by F. W. Arnold (Elberfeld, 1854).

**ALBUM FÜR DIE JUGEND** (*Album for the Young*), by Robert Schumann, a collection of forty-three short movements in varied styles for the pianoforte, op. 68. Composed in 1848; published by J. Schuberth & Co. (Leipsic and New York, 1849–51).

**ALCESTE** (*Alcestis*); or, *Le triomphe d'Alcide* (*The Triumph of Hercules*). Lyric tragedy in five acts, text by Quinault, music by Lulli, first represented in the theatre of the Palais Royal, Paris, Jan. 19, 1674. The plot, derived from the "*Alcestis*" of Euripides, turns on the restoration to life, through the efforts of Hercules, who struggles with and overcomes Death, of Alcestis, who had died in place of her husband, Admetus, King of Phœæ. This opera was always successful until eclipsed by Gluck's work. Hanslick, *Moderne Oper*, 23.

**ALCESTE**, tragic opera in three acts, Italian text by Calzabigi, music by Gluck, first represented in Vienna, Dec. 16, 1766. The score was published in Vienna in

1769, with a dedicatory epistle to the Archduchess Leopold, explaining the composer's intention in its composition, which was to produce an opera in which the music should be perfectly adapted to the drama, and should faithfully interpret each situation without undue ornamentation. The new style was received with galling criticism, and in 1774 Gluck removed to Paris, where his work, with its text translated and adapted for the French stage by the Bailli du Rollet, was produced at the Académie de Musique, April 23, 1776. *Alceste* was revived in Paris in 1861, with Pauline Viardot, and in 1866, with Mlle Battu in the title rôle. Among its best numbers are: "*Non, ce n'est point un sacrifice*," "*Divinités du Styx*," and, "*Ah! divinités implacables!*" Other settings are by Strungk, Hamburg, 1682; by Antonio Draghi, Vienna, 1699; by Schurmann, Hamburg, 1719; by Lampugnani, London, 1745; by Schweitzer, text by Wieland, Leipsic, 1774; by Gresnick, London, 1786; by Portogallo, Venice, 1799; by Elwart, text by Hippolyte Lucas, Paris, 1847. — Marx, *Gluck u. d. Oper*, i. 337; Desnoiresterres, *Gluck et Piccinni*, 62, 129.

**ALCESTE**, Handel. See *Choice of Hercules*.

**ALCHYMIST, DER** (*The Alchemist*). German opera, text by Pfeiffer, adapted from Washington Irving's story of the same title, music by Spohr; first performed at Cassel, July 28, 1830, the elector's birthday. It had but a temporary success. Other operas by this title: By Johann André, Berlin, about 1765; by Schuster, Vienna, 1785; by Hoffmeister, about 1790; *L'Alchimista*, Italian opera, by Lauro Rossi, Naples, 1853; *L'Alchimiste*, French opera in one act, by Léon Paliard, Lyons, 1855.

**ALCIBIADE** (*Alcibiades*), Italian opera by Marc Antonio Ziani, Venice, 1680; by Ballarotti (with Gasparini), Venice, 1699; by Steffani, text by Ortensio Mauro, Brunswick, 1696, Hamburg, 1697; by Cordella,

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Venice, 1825; by C. L. J. Hanssens, text by Scribe, Brussels, 1829. *Alcibiade solitaire*, French opera in two acts, text by Cuvelier and Barouillet, music by Louis Alexandre Piccinni, was given at the Opéra, Paris, March 8, 1824.

**ALCIDE AL BIVIO**, Italian opera, text by Metastasio, music by Paisiello, represented at St. Petersburg about 1779. Italian opera, same title, music by Righini, Coblenz, 1789.

**ALCIDES**. See *Choice of Hercules*.

**ALCINA**, Italian opera, text by Antonio Marchi, music by Handel, represented at Covent Garden Theatre, London, April 16, 1735. The MS. is dated at the end, April 8, 1735. Alcina, a character in Boiardo's "*Orlando Innamorato*," and in Ariosto's "*Orlando Furioso*," is a kind of Circe, who enjoys her lovers for a time in her enchanted garden, and then metamorphoses them into trees, wild beasts, etc.—Rockstro, Handel, 191; Schoelcher, Handel, 176.

**ALCOCK, JOHN**, born in London, April 11, 1715, died at Lichfield, March, 1806. Organist; pupil of Stanley. He was chorister of St. Paul's Cathedral in 1722; organist of St. Andrew's, Plymouth, in 1738, of St. Lawrence's, Reading, in 1742, and of Lichfield Cathedral in 1749, when he was also master of choristers and lay vicar; in 1760 he resigned all positions but that of lay vicar. He received from Oxford the degree of Mus. B. in 1755, and Mus. D. in 1761. Works: Six Suites of Lessons for the Harpsichord, Twelve Songs (Plymouth), Six Concertos, Collection of Psalms, Hymns, and Anthems (Reading); Morning and Evening Service in E minor (1753); Twenty-six Anthems, and a Burial Service (1771); a book of glees, *Harmonia Festi* (1790). He edited a collection of psalm tunes, arranged for four voices, called Har-



mony of Sound. Hail, ever pleasing Solitude, a glee, gained a medal at the Catch Club in 1790. His son, John Alcock (Mus. B., born in 1739, died in 1791), was organist of Preston, and composer of anthems in 1773-76.—Grove; Fétis; Mendel.

**ALDAY**, the younger, born at Perpignan or at Avignon in 1764, died at Edinburgh after 1806. Violinist, supposed pupil of Viotti; appeared with great success in the Concerts spirituels in Paris until 1791, when he went to England. In 1806 he was called as musical director to Edinburgh. Works: First Concerto for violin (Paris, Imbault); Fourth Concerto for violin (ib.); Second and Third Concertos for violin (Paris, Sieber); Duos for two violins (Paris, Decombe); Mélanges for two violins (Paris, Leduc); Airs variés for violin and viola (ib., Imbault); Trios for two violins and bass (London, Lavenue). His elder brother, born in 1763, was also a violinist, though less distinguished; played in the Concert spirituel in 1783, and with his brother in 1789, and settled at Lyons about 1795 as a music dealer. He composed: Symphonie concertante for two violins (Amsterdam, Hummel); do. for two violins and viola (Paris, Sieber); Quartets for violins, viola, and bass (ib., Pleyel); Method for the violin (Lyons, Cartoux). To one of the brothers is due the music to the lyrical drama *Geneviève de Brabant*, given at the Théâtre Louvois, 1791.—Fétis; do., Supplément, i. 10; Mendel; Schilling.

**ALDOVRANDINI, GIUSEPPE ANTONIO VINCENZO**, born in Bologna about 1665. Dramatic composer, pupil of Jacques Perti. He was a member of the Accademia Filarmonica of Bologna in 1695, and principe in 1702; honorary maestro di cappella to the Duke of Mantua. Works—Operas: *Dafne*, *Gl' inganni amorosi scoperti in villa*, both given at Bologna in 1696; *Ottaviano*, Turin, 1697; *Amor torna in cinque al cinquanta, ovvero Nozz' dla Flip-pa e d' Bedette*, comic opera in Bolognese patois, Bologna, 1699; *L'orfano*, Naples



carnival, 1699; *La fortezza al cimento*, Venice, 1699; *Le due Auguste*, Bologna, 1700; *Cesare in Alessandria*, Naples, 1700; *Semiramide*, Genoa, 1701; *Pirro*, Venice, 1704; *I tre rivali al soglio*, ib., 1711; an oratorio, *S. Sigismondo* (1704); church music, consisting of three collections of motets (Bologna, 1701-1703); sonatas for three parts, op. 5 (Amsterdam).—Fétis.



ALDRICH, HENRY, born at Westminster in 1647, died in Oxford, Dec. 14, 1710. He went from Westminster School to Christ Church College, Oxford, of which he became A.M. in 1669, Canon in February, 1681, D.D. in the following May, and Dean in 1689. He advanced the study and progress of church music in his college and cathedral, contributing services and about fifty anthems, original and adapted from Italian composers. They are to be found in the collections of Ely, Tudway, Christ Church MSS., Boyce, Arnold, and Page. He bequeathed to his college a large musical library containing the works of Palestrina, Carissimi, Bassani, Graziani, and other Italian composers. His works include Morning and Evening Service in G (Boyce), do. in A (Arnold), and several catches, *Hark*, the Bonny Christ Church Bells, being one of the most popular.—Barrett, *English Church Composers*, 85; Fétis; Grove; *Harmonicon* (1832), 95.

ALESSANDRI, FELICE, born in Rome in 1742, died after 1791. Dramatic composer and harpsichord player; pupil of the Conservatorio, Naples. When young he went to Turin as harpsichord player and composer, and subsequently spent four years in Paris, writing for the Concerts Spirituels. On his return to Italy in 1767 he brought out several operas, and

afterwards visited the principal cities of Europe. In 1769 he was in London, where he brought out several operas; in 1773 in Dresden, in 1774 in Italy, in 1775 in London again, and in 1778-86 in Italy. He went to Russia in 1786, but was unsuccessful there, and returned to Italy in 1788. In 1789 he was in Berlin, where he remained until 1792, as Kapellmeister to the king. His *Il ritorno d' Ulisse*, given there in 1790, was very successful; but his opera buffa, *La compagnia d' opera* in Nanchino, a satire on the cabals of the Theatre Royal, was denounced by the critics, his opera of *Dario* was hissed in 1791, and such disputes and jealousies arose that he was dismissed from the service of the king, after which nothing is known of him. Works—Operas: *Ezio*, given at Verona, 1767; *Il matrimonio per concorso*, Vienna, 1767; *Argentino*, ib., 1768; *La moglie fedele*, London, 1769; *Il re alla caccia*, ib., 1769; *L'amore soldato*, Dresden, 1773; *Creso*, Pavia, 1774; *La sposa persiana*, London, 1775; *La novità*, ib., 1775; *La contadina* (with Sacchini), ib., 1775; *Calliroë*, Milan, 1778; *Venere in Cipro*, Milan, at the carnival, 1779; *Attalo*, Florence, 1780; *Il vecchio geloso*, Milan, 1781; *Il marito geloso*, Leghorn, 1781; *Demofonte*, Padua, 1783; *Artaserse*, Naples, 1784; *I puntigli gelosi*, Palermo, 1784; *I due fratelli*, Cassel, 1785; *La finta principessa*, Ferrara, 1786; *Pappa Mosca*, Vienna, 1788; *Il ritorno d' Ulisse*, Berlin, 1790; *La compagnia d' opera* in Nanchino, Potsdam, 1788; *Dario*, Berlin, 1791.—Fétis; Mendel.

ALESSANDRI, GENNARO D', born at Naples in 1717, died (?). Dramatic composer; author of several operas, among which is *Ottone*, given in Venice, Teatro di San Giovanni Crisostomo, 1740.—Fétis.

ALESSANDRO, Italian opera, in three acts, music by Handel, represented at the King's Theatre, London, May 5, 1726. The principal parts were sung by Signore Faustina and Cuzzoni, and by Signor Senesino. It was a success, and ran until the close of

## ALESSANDRO

the season, June 7, 1726. It was reproduced in 1743 under the title of *Roxana*; or, *Alexander in India*. The MS. is in Buckingham Palace. Operas of the same title have been written by Duni, given in Italy, 1736; Leo, Naples, 1741; Himmel, St. Petersburg, 1799. *Alexander*, German opera, text by Schikaneder, music by Franz Tayber, given in Vienna, June 13, 1800.—Rockstro, Handel, 147; Schœlcher, Handel, 75; Chrysander, II. 145.

**ALESSANDRO IN EFESO** (*Alexander in Ephesus*), Italian opera, music by Giacomo Tritto, represented at Mantua, 1804; by Marinelli, Milan, 1810; *Alexander in Ephesus*, German opera seria, music by Lindpaintner, Stuttgart, about 1815.

**ALESSANDRO NELL' INDIE** (*Alexander in India*), Italian opera in three acts, text by Metastasio, first set to music by Vinci, and represented at the Teatro delle Dame, Rome, Dec. 26, 1729. Subject, the meeting of Alexander the Great with the Indian king Porus. Scene, on the banks of the Hydaspes. Characters represented: Alessandro, Poro, Cleofide, Erisse-na, Gandarte, Timagene. The libretto has been set to music also by Porpora, Dresden, about 1730; Johann Adolphe Hasse, Dresden, 1731; Mancini, Venice, 1732; Bioni, Breslau, 1733; Schiassi, Bologna, 1734; Pescetti, Venice, 1740; Araja, St. Petersburg, 1740; Leo, Rome, 1741; Graun, Berlin, 1744; Gluck, Turin, 1745; Galuppi, Vienna, 1749; Perez, Genoa, 1751, Lisbon, 1755; Latilla, 1753; Jommelli, Stuttgart, 1757; Scolari, Venice, 1758; Piccinni, Rome, 1758, Naples (new music), 1775; Holzbauer, Milan, 1759; Gioacchino Cocchi, London, 1761; Majo, Naples, 1767; Naumann, Venice, 1768; Sacchini, Venice, 1768, Turin (new music), about 1770; Caba-lone, Naples, 1770; Bertoni, 1770; Paisiello, Modena, 1775; Domenico Corri, London, 1774; Kozeluch, Prague, 1774; Friedrich Rust, 1775; Mortellari, 1779; Cimarosa, Rome, 1781; Cherubini, Mantua, 1784; Gres-nick, London, 1785; Chiavacchi, Milan,

1786; Caruso, Rome, 1787, Venice, 1791; Bi-anchi, Brescia, 1788; Tarchi, London, 1789, Turin, 1793; Himmel, St. Petersburg, 1799; Bomtempo, about 1800; Pacini, Naples, 1824. *Alexandre aux Indes*, tragedy, opera in three acts, text by Morel, founded on the "Alexandre" of Racine, music by Méreaux, was represented at the Opéra, Paris, Aug. 26, 1783; *Alexander am Indus*, Russian opera, by Sigismond Neukomm, St. Peters-burg, 1805; and *Alessandro nell' Indie*, bal-let, by Peter Lichtenthal, Milan, 1820.

**ALESSANDRO, LUIGI**, born at Siena in 1736, died there, Jan. 29, 1794. Church composer, became maestro di cappella at the cathedral of his native city in 1786. He wrote many masses, vespers, and motets, which are esteemed in Italy.—Fétis.

**ALESSANDRO ROMANO**, lived in the latter half of the 16th century. Viola player; called della Viola from his facility on that instrument. In 1560 he was chorister of the Pope's chapel, Rome. He composed motets and songs, among them a collection of Canzoni alla napoletana for five voices and music for the viola and other instru-ments. Some of his MSS. are in the Royal Library, Munich.—Fétis; Mendel.

**ALESSANDRO SEVERO** (*Alexander Severus*), Italian opera, music by Antonio Lotti, represented at Venice, 1717; by Chel-leri, Brescia, 1718; by Sarri, Naples, 1719; Bioni, Breslau, 1733; Bonno, serenata, Vi-enna, 1737; by Bernasconi, Venice, 1741; and by Sacchini, Venice, 1770. *Alexander Severus*, pasticcio, by Handel, Covent Gar-den Theatre, London, Feb. 25, 1738. The score was composed entirely of his own old music, with a special overture, which be-came very popular.

**ALESSANDRO STRADELLA**. See *Stradella*.

**ALESSANDRO E TIMOTEO** (*Alexander and Timotheus*), Italian opera, music by Sarti, represented in Venice in 1782; rear-ranged by Perotti, London, 1800.

**ALESSIO**, ——— D', Italian dramatic composer, contemporary. He brought out

two opere buffe: *Elena in Troja*, and *Le figlie di Bianca*, at Naples, Teatro Politeama, in 1875.—Fétis, *Supplément*, i. 11.

ALEXANDER. See *Alessandro*.

ALEXANDER BALUS, oratorio, text by Dr. Thomas Morell, music by Handel, first performed at Covent Garden, London, March 9, 1748. Alexander Balas (as it should be written), King of Syria from 150 to 146 B.C., was a pretended son of Antiochus Epiphanes, who defeated Demetrius Soter and took possession of his throne. The score of the oratorio, in Buckingham Palace, is dated at the beginning June 1, 1747, and at the end July 4, 1747. Characters represented: Alexander Balus, Ptolomee, Jonathan, Cleopatra, Aspasia, Chorus of Israelites, Chorus of Asiatics. Published by the Handel-Gesellschaft (Leipzig, 1870).—Rockstro, Handel, 287; Schölscher, Handel, 308.

ALEXANDER, JOHANN (Joseph?), lived at Duisburg, Rhenish Prussia, in the latter part of the 18th, and beginning of the 19th, centuries. Violoncellist and instrumental composer, etc. His variations for the violoncello on the air, *O mein lieber*; and an arietta on the German air, *Mich fliehen meine Freuden*, were popular. He was the author of: *Anweisung für das Violoncell* (Leipzig, 1801).—Fétis; Mendel.

ALEXANDER'S FEAST, ode, words by Dryden, music by Handel, first performed at Covent Garden Theatre, London, Feb. 19, 1736. The poem, the second of Dryden's odes for St. Cecilia's Day, "*Alexander's Feast*; or, *The Power of Music*," was rearranged with additions by Newburgh Hamilton. The score is dated at the beginning, Jan. 5, 1736, and at the end, Jan. 17, 1736. The principal singers were Signora Strada, Miss Young (afterwards Mrs. Dr. Arne), John Beard, and Erard, a basso. It was published by Walsh in 1738, and by the Händel Gesellschaft (Leipzig, 1862). In 1790 Mozart wrote some additional accompaniments to the ode for Baron von Swieten, Vienna. John Clayton had attempted in 1711 to write music to Dryden's ode, but

failed through his incapacity for such a task.—Rockstro, Handel, 203; Schölscher, Handel, 179; Cryssander, II. 417.

ALEXANDRE À BABYLONE (Alexander at Babylon), French opera in three acts, music by Lesueur, received at the Opéra, Paris, in 1823, but never represented.

ALEXANDRE, CHARLES GUILLAUME, flourished in Paris about the middle of the 18th century. Dramatic composer, wrote the opéras comiques: *Georget et Georgette*, given in Paris at the Théâtre de la Foire Saint Laurent, 1761; *Le petit maître en province*, ib., Théâtre Italien, 1765; *L'esprit du jour*, ib., 1767; Music for the two spectacular pieces, *Le triomphe de l'amour conjugal*, and *La conquête du Mogol*, performed at the Théâtre du Palais des Tuilleries, 1755 and 1756. Among his instrumental music are six duets for two violins, op. 8 (Paris, 1775).—Fétis, *Supplément*, i. 11.

ALFONSO UND ESTRELLA, grand opera in three acts, text by Franz von Schober, music by Franz Schubert, written in 1821-23. It remained unrepresented until June 24, 1854, twenty-six years after Schubert's death, when it was given a single performance, under the direction of Liszt, at the court theatre, Weimar, on the birthday of the Grand Duke. In 1879 Kapellmeister Johann Fuchs, of the court opera, Vienna, rewrote the libretto and shortened the work, and it was produced at Carlsruhe with great success, March 22, 1881; and in Vienna, April 15, 1882. The scene of the libretto is in Spain, where Troila, King of Leon, deprived of his throne by Mauregato, lives in a secluded valley with his son Alfonso. Estrella, daughter of Mauregato, is beloved by Adolfo, her father's generalissimo, but meets Alfonso, while hunting, and loves him. Alfonso defeats in battle Adolfo, who has rebelled, saves Mauregato, wins Estrella, and receives the kingdom from his father, Troila, who has himself been reinstated by Mauregato. The original cast (1854) was as follows:



## ALFRED

Troila.....Herr Milde.  
 Alfonso.....Herr Liebert.  
 Adolfo.....Herr Mayrhofer.  
 Mauregato.....Herr Höfer.  
 Estrella .....Frau Milde.

The original score, without the overture, is in the library of the Musikverein, Vienna. The overture, which is dated December, 1823, belongs to Herr Spina, who published it in 1867. A bass and a tenor air have also been published, with pianoforte accompaniment, by Diabelli (1832).—Hellborn (Coleridge), i. 234; ii. 293; Grove, iii. 335; Leipsic, Signale (1882), 465.

**ALFRED THE GREAT**, King of England, has furnished the subject of the following works: Alfred, English masque, text by Thomson and Mallet, music by Thomas Augustine Arne (see *Rule Britannia*), Drury Lane, London, Aug. 14, 1740; do., same text, music by Charles Burney, London, 1759; Alfred, lyric tragedy, by Pitterlin, Magdeburg, 1797; Alfredo il Grande, music by Donizetti, Venice, 1823; Alfred, grand opera, text by Kotzebue, music by Wolfram, Dresden, 1826; Alfred der Grosse, German heroic opera in two acts, text by Körner, music by Johann Philipp Schmidt, Hamburg, about 1840; opera in three acts, music by Reuling, Vienna, 1840; German opera, by Maurice Chemin-Petit, Halle, 1858; König Alfred, three acts, text by Logan, music by Joachim Raff, Weimar, March 9, 1851; Alfred, King of Wessex, English opera, by Raymond Stainford, Liverpool, 1864.

**ALGHISI** (Algisi), **PARIS FRANCESCO**, born at Brescia, Italy, June 2, 1666, died there, March 29, 1743. Dramatic composer and organist at the cathedral of his native city; lived for some time in Venice, where, in 1690, he brought out two operas: *L'amor di Curzio per la patria*, and *Il trionfo della continenza*, at the Teatro SS. Giovanni e Paolo.—Fétis.

**ALI BABA** (or, *Les quarante voleurs*; *The Forty Thieves*), opera in four acts and

a prologue, text by Scribe and Mélesville, music by Cherubini, represented at the Académie Royale de Musique, Paris, July 22, 1833. The libretto, the subject of which is from the "*Arabian Nights*," is but a rearrangement of *Koukourgi*, an unrepresented opera written by Cherubini in 1793 (text by Duveyrier-Mélesville père), with the music adapted and partly rewritten. The overture was probably new; and the composer introduced into the work the march from *Faniska* and the bacchanale from his ballet *Achille à Sciros*. A German Schauspiel of the same title, text by Th. Hell, music by Marschner, was given about 1822. *Ali Baba*, operetta, music by Charles Lecocq, given at the Alhambra, Brussels, Nov. 11, 1887.

**ALI PASCHA VON JANINA** (*Ali Pasha of Janina*), opera by Lortzing, libretto founded on the story of the celebrated despot of Albania, first represented at Cologne in 1824. This, Lortzing's first opera, was produced with success in the chief cities of Germany.

**ALIANI, FRANCESCO**, born at Piacenza, died there in May, 1812. Violoncellist; first instructed by his father, a violinist, then pupil of Giuseppe Rovelli at Parma. After five years he returned home, and became first violoncellist in the orchestras of the church and the theatre. He has published three books of duets for two violoncellos. His son Luigi, born at Piacenza in 1789, was a violinist of distinction.—Fétis; Mendel.

**ALICE DE NEVERS**, opera fantasy, original plot, text and music by Hervé, represented at the Folies Dramatiques, Paris, April 22, 1875. Sung by Hervé, Mme Desclauzas, and Mlle Perrier.

**ALIDIA**. See *Dernier jour de Pompeii*.

**ALINE, REINE DE GOLCONDE** (*Alina, Queen of Golconda*), opera ballet in three acts, text by Sedaine, music by Monsigny, represented at the Comédie Italienne, Paris, April 15, 1766. The subject, which is from a story by Boufflers, has



## ALINOVI

been treated also by : Rauzzini in *La regina di Golconda*, London, 1775 ; Uttini, Stockholm, 1775 ; Martyn y Solar, Florence, 1781 ; Johann A. P. Schulz, Copenhagen, 1789 ; Berton, opéra-comique in three acts, text by Vial and Favières, Théâtre Feydeau, Paris, Sept. 2, 1803, arranged as a ballet by G. Dugazon, Académie Royale, Oct. 1, 1823, and Opéra National, Nov. 16, 1847 ; Boieldieu, St. Petersburg, March 5, 1804 ; Karl Blum, Aline, ballet, Vienna, 1814 ; Donizetti, Alina, regina di Golconda, text by Romani, Genoa, 1828, St. Petersburg, 1851, Paris, March 10, 1870 ; Braga, Naples, 1853 ; Vizzentini, Alina, opera semi-seria, Verona, 1878.

**ALINOVI, GIUSEPPE**, born at Parma, Sept. 27, 1790, died (?). Instrumental and vocal composer, pupil of Francesco Fortunati ; devoted himself to teaching vocal music and pianoforte. The manuscripts of his numerous compositions, sacred and profane, are to be found in nearly all the archives of Italy. He published : *Divertimento per corno con accomp. di grande orchestra* (Milan, Ricordi) ; *Introduzione e tema originale con variazioni per il pianoforte* (ib.).—Fétis.

**ALIPRANDI, BERNARDO**, born in Tuscany in the beginning of 18th century. In 1730 he was composer at the court of Bavaria, and later director of the orchestra at Munich. Works—Operas : *Mithridate*, given at Munich in 1738 ; *Iphigenie*, ib., 1739 ; *Semiramide*, ib., 1740. His son Bernardo, who was first violoncellist in the Munich orchestra about 1780, composed for the violoncello and probably for the viola di gamba.—Fétis ; Mendel.

**ALKAN, CHARLES HENRI VALENTIN**, born in Paris in December, 1813 ; known as Alkan aîné. Pianist ; pupil of the Conservatoire, Paris. He won the first prize of solfège when only seven years old, when he also played on the violin in public an *air varié* by Rode. He was the pupil of Zimmermann on the pianoforte, and took

the first prize in 1823 ; of Dourlen in harmony, winning the first prize in 1826 ; and he obtained honorable mention at the Concours de l'Institut for fugue and counterpoint in 1831. After a visit to London in 1833, he settled in Paris as a teacher of the pianoforte. By him are seventy-two published works, including transcriptions, songs, *pièces caractéristiques*, two concertos, sonatas, duos, a trio, études, and caprices. Among them are : *Trois grandes études* ; *Fantaisie pour la main gauche seule* ; *Introduction et Finale pour la main droite seule* ; *Étude à mouvement semblable et perpétuel pour les deux mains* ; 12 études dans les majeurs, op. 35 ; 12 études dans les mineurs, op. 39, etc. His brother, Napoléon Morhange (born in Paris, Feb. 2, 1826), was a pupil of Adam and of Zimmermann at the Conservatoire, and in 1850 won the second prize of the Institut de France for his cantata *Emma et Eginhard*. He has published several works for the pianoforte.—Grove ; Fétis ; Mendel.

**ALL THE WORLD OVER.** See *Mariana*.

**ALLA POMPA CHE SI APPRESTA.** See *Aida*.

**ALLCHIN, WILLIAM THOMAS HOWELL**, born in England in 1843, died at Oxford, Jan. 8, 1863. Organist of St. John's College, Oxford, from 1875. Works : *The Rebellion of Korah*, sacred dramatic cantata, performed 1869 ; Songs.

**ALLEGRI, DOMENICO**, born in Rome, second half of 16th century, died (?). Maestro di cappella in the Tiberian Basilica in 1610–1629. He was one of the first composers who wrote obligato instrumental accompaniments to choral compositions. His first attempt at this style of writing was in his work ; *Modi quos expressit in choris* (Rome, 1617). He was a composer of secondary importance, and one of those who sought to revive the old style of vocal writing, "ad voces æquales." An "Euge, serve bone" for twelve tenors, a "Beatus ille servus" for twelve basses, and a sixteen

## ALLEGRI

voice mass of his are in the Santini collection in Rome.—Ambros, iv. 107; Fétis.

**ALLEGRI, FILIPPO**, born at Florence, July 18, 1768, died (?). Church composer, pupil of Luigi Braccini; became professor at the seminary, and maestro di cappella at San Michele. Among his compositions are: Requiem Mass for four voices and grand orchestra; O Salutaris hostia, for soprano and bass; Verbum caro factum est, motet for tenor and bass.—Fétis; Mendel.

**ALLEGRI, GREGORIO**, born in Rome in 1560, died

there, Feb. 18, 1652. He was of the same family as Antonio Allegri, the painter, surnamed "Il Correggio." A pupil of Giovanni Maria Nanini, he reached the age of manhood just



as Palestrina's fame was at its height. He was then a beneficed priest attached to the cathedral at Fermo. On Dec. 6, 1629, Urban VIII. called him to Rome to enter the college of papal singers, where he remained until his death. He was buried in S. Maria in Vallicella, in the tomb appropriated to the college of singers of the Vatican choir. Allegri was one of the shining lights of the great Roman School, sometimes called the Palestrina School. If his music shows, in general, all the purity of style, objective beauty, and elevation of religious sentiment for which the school is noted, the subjective emotional element often asserts itself. In Allegri the use of dissonances for the expression of agonized grief is more frequent, and plainly more intentional, than in Palestrina and Nanini; nor are other quasi-picturesque traits wanting. In this sense, Allegri may be looked upon as a sort of connecting link between the so-called "great" (Roman) period of Italian music, and the ensuing

"beautiful" (Neapolitan) period. His most famous composition is his great *Miserere* for two choruses, which is still sung in the Sistine Chapel on every Good Friday. His published compositions are: *Il primo libro di concerti a due, tre e quattro voci* (Rome, Soldi, 1618); *Il secondo libro di, etc.* (ib., 1619); *Gregorii Allegri Romani Firmanæ ecclesiæ beneficiati motecta duarum, trium, quatuor, quinque, sex vocum, liber primus* (ib., 1620); *do., do., liber secundus*, (ib., 1621); *Egredimini et videte*, for 2 sopranos and tenor, in Fabio Constantini's "Scelta di motetti" (1618). A large number of works in MS. are in the archives of S. Maria in Vallicella, the Pontifical Chapel, the Collegio Romano, and in the Library of the Abbate Santini. The Altaemps collection, in the Collegio Romano, contains several important instrumental compositions.—Ambros, iv. 90; Fétis; Naumann (Ouseley), i. 512.

**ALLEGRO, IL PENSEROSO ED IL MODERATO, L'**, text adapted from Milton by Charles Jennens, who added the third part, music by Handel, first produced at the Lincoln's Inn Fields Theatre, London, Feb. 27, 1740. The score, in Buckingham Palace, is dated at the beginning Jan. 19, 1740, and at the end Feb. 4, 1740. Published by Walsh, and by the Händel-Gesellschaft (Leipsic, 1859). Robert Franz has supplied the score with complete additional accompaniments.—Rockstro, Handel, 212; Schœlcher, Handel, 229; Chrysander, III. 112.

**ALLEN, ALFRED BENJAMIN**, born at Kingsland, Middlesex, England, Sept. 4, 1850, still living, 1888. Pianist, studied at the London Academy of Music, 1868. Works: Songs, orchestral and organ music, and a secular cantata.

**ALLEN, GEORGE BENJAMIN**, born in London, April 21, 1822, still living, 1888. Dramatic composer, chorister at St. Martin's-in-the-Field, 1830, in Westminster Abbey, 1832, at Armagh Cathedral, Ireland, 1843, resigned in 1862, and became organist and choirmaster of All Saints' Church at Kensington; afterwards organist at Toorak,

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Melbourne, Australia, where he was also conductor of Lyster's Opera Company. He organized an opera company with which he travelled through Australia, New Zealand, and India with great success; and on his return to England established a comedy opera company. Works—Operas: *Castle Grim*, given in London, 1865; *The Viking*; *The Wicklow Rose*, Manchester, 1882; 2 others in manuscript. Cantatas: *Harvest Home*, 1863; *The Vintage of the Rhine*, 1865; *Ministering Angels*, 1884; *Te Deums*; Anthems; Concerted vocal music; Songs.

**ALLES FÜHLT DER LIEBE FREUDEN.** See *Zauberflöte*.

**ALLEVI, GIUSEPPE**, Italian composer of the 17th century. He was maestro di cappella of the cathedral at Piacenza; author of three books of sacred music, the second and third of which are entitled: *Composizioni sacre a due, tre, e quattro voci*, *Missa per li defonti a quattro a cappella* (Venice, Magni e Gardano, 1662); *Terzo libro delle composizioni sacre*, etc. (Bologna, Monti, 1668).—Fétis.

**ALLEZ DANS UN CLOÎTRE.** See *Hamlet*.

**ALLISON, HORTON CLARIDGE**, born in London, July 25, 1846. Organist and pianist, pupil at the Royal Academy of Music of William Henry Holmes, of Macfarren and of Garcia, at the Conservatorium, Leipsic (1862-65), of Plaidy, Richter, Reinecke, Hauptmann, and Moscheles; won the first prize in 1865, and played at the Gewandhaus Concerts during his stay at Leipsic. Organist of St. James's, London, 1867; St. Paul's, Bolton, 1868; St. Paul's, Kersal, Manchester, 1869; appointed examiner, R.A.M., 1875, and one of the Queen's examiners, 1884. He became A.R.A.M., 1862;



Mus. Bac., Cambridge, 1877; Mus. Doc., Dublin, 1877; M.R.A.M., 1880. Works: Sacred cantata for solo voices, chorus, and orchestra (1871), performed in 1877; Cantata for do. (1874); Symphony for full orchestra (1875); Suite for do.; Concerto for pianoforte and orchestra (1870), performed 1877; *Le Champ de Mars*, war-march for orchestra (1873); Sonata for organ (1865); String quartet (1865); Concerto for two pianofortes (1865), and other pieces and studies for pianoforte; The 110th, 117th, and 134th psalms, for solo voices, chorus, and string orchestra (1876); Lord Wolseley's March, 1883; Anthems; Songs and four-part songs.

**ALLISON, RICHARD**, English composer and teacher of music in London in the reign of Elizabeth. His name first occurs as a contributor to Thomas Este's *Whole Booke of Psalmes*, 1592. He published *The Psalmes of David in Meter*, 1599, a collection of old church tunes harmonized by himself, in four parts, with an accompaniment for the lute, orpharyon, citterne, or bass-viol; also *An Houre's Recreation in Musicke*, apt for Instruments and Voyces, 1606.

**ALLMÄCHT'GE JUNGFRAU.** See *Tannhäuser*.

**ALLMÄCHT'GER VATER.** See *Rienzi*.

**ALMA L'INCANTATRICE**, opera seria in four acts, text by Saint-Georges, music by Flotow, represented at the Théâtre Italien, Paris, April 9, 1878. This work is the development of an older opera by the same master, entitled *L'Esclave de Camoëns*, given in Paris in 1843, and later in Vienna under the title of *Indra*.

**ALMEIDA, FERNANDO D'**, born at Lisbon, Portugal, about 1618, died at Thomar, March 21, 1660. Church composer, one of the most distinguished pupils of Duarte Lobo, and highly esteemed by King John IV. of Portugal. He entered the Order of Christ at Thomar in 1638. Of his works only a folio volume in manuscript is preserved, containing *Lamentações, Responsorias e Misereres das tres Officias da*



## ALMENRÄDER

Quarta, Quinta e Sexta-feira da Semana Santa.—Vasconcellos.

**ALMENRÄDER, KARL**, born at Ronsdorf, near Düsseldorf, Oct. 3, 1786, died at Nassau, Sept. 14, 1843. Virtuoso on the bassoon, self taught on his instrument, and pupil of Bernhard Klein in theory; became instructor of the bassoon at the music school in Cologne in 1810, bassoonist in the theatre orchestra at Frankfort in 1812, bandmaster of a regiment in 1815, and of another in 1816 at Mainz, where he settled, abandoning the military career. In 1820 he established at Cologne a factory for wind instruments, but gave it up in 1822, and joined the Nassau court orchestra at Biebrich. He made improvements in his instrument, and wrote a treatise on it (Mainz, Schott, 1824), also a complete method for the bassoon (ib.). Works: Concerto for bassoon (Mainz, Schott); Pot-pourri for bassoon and orchestra, op. 3 (ib.); Variations for do., with violin, viola, and violoncello, op. 4 (ib.); Introduction and variations for bassoon and quartet, op. 6 (Darmstadt, Alinsky); Duettinos for two bassoons, op. 10, etc. In MS.: 3 concertos for bassoon; Fantasia for oboe, clarinet, basset-horn, bassoon, and two horns.—Fétis; do., Supplément, i. 12; Mendel; Schilling.

**ALMIRA**, German opera in three acts, text by Feustking, music by Handel, represented at Hamburg, Jan. 8, 1705. The full title is: *Der in Krohnen erlangte Glücks-Wechsel; oder, Almira, Königin von Castilien* (The Vicissitudes of Royalty; or, Almira, Queen of Castile). The libretto is a translation of an Italian opera, with a similar title, music by Boniventi, given in Venice in 1691. It was Handel's first dramatic work, and so aroused the jealousy of Keiser that he wrote music to the same subject, Hamburg, 1706. Handel's work was revived in 1878, with changes by J. N. Fuchs, on the two hundredth anniversary of the Hamburg Theatre. The score was printed in 1873 by the German Händel-

Gesellschaft.—Rockstro, Handel, 37; Reissmann, Handel, 17; Schœlcher, Handel, 12.

**ALONZO ET CORA**. See *Cora*.

**ALOVISI (Aloysius), GIOVANNI BATTISTA**, born in Italy, second half of the 16th century, died (?). Church composer, Minorite friar, and musical director at Bologna. Works: *Motecta festorum totius anni*, for four voices (Milan, 1587); *Contextus musicus*, motets for two, three, and four voices (Venice, 1626); *Cœlum harmonicum*, masses for four voices (ib., 1628); *Celestum Parnassum*, motets, litanies, and canticles for two, three, and four voices; *Vellus aureum*, litanies of the Virgin, for from four to eight voices; *Corona stellarum*, motets for four voices (Venice, 1637).—Fétis; Schilling.

**ALQUEN, (PETER CORNELIUS) JOHANN D'**, born at Arnsberg, Westphalia, in 1795, died at Mülheim-on-the-Rhine, Nov. 27, 1863. Pupil in Berlin of Klein and Zelter, settled as a physician at Mülheim, and composed many songs, which became extremely popular, and rank among the best of their kind. His younger brother Franz, a pianist, was a pupil of Ferdinand Ries, with whom he travelled extensively. In 1827 he settled at Brussels to teach music, but the revolution of 1830 induced him to go to London, where he published several concertos, sonatas, and other pieces for the pianoforte.—Fétis; Mendel; Schilling, Supplement.

**ALS DU IN KÜHNEM SANGE**. See *Tannhäuser*.

**ALSDORF, WILHELM**, born at Königsberg about 1804, still living, 1888. Dramatic composer and director of music at Rostock, where he produced his romantic opera, *Die Wiedertäufer, oder Johann von Leyden*, in 1839.—Fétis.

**ALSLEBEN, JULIUS**, born in Berlin, March 24, 1832, still living, 1888. Pianist, pupil of Leuchtenberg and of Emil Zech on the pianoforte, and of Dehn in composition. Having acquired great reputation as a pianist, he began to teach, conducted sev-



eral singing societies in 1856–58, and became president of the Berlin Tonkünstler Verein in 1865. He is contributor to various musical papers, edited for several years the *Harmonie*, and published twelve lectures on the history of music. In 1872 he received the title of professor. Works: Requiem for six- and eight-part choruses a cappella; Liturgy; Overtures; Marches for orchestra; Sacred arias; Songs and pianoforte pieces, op. 1–21 (Mainz, Berlin, Hamburg).—Mendel; Riemann.

ALT, PHILIPP SAMUEL, born at Weimar, Jan. 16, 1689, died there in 1750. Composer of church and chamber music, pupil of Dresen and Strattner in singing, of Heintze and Walther on the pianoforte, and of the latter also in composition. After studying law at Jena, he became organist at St. James's Church in Weimar, where, at the same time, he was attorney to the court. His compositions, still in MS., are preserved in the grand-ducal library at Weimar.—Mendel; Schilling.

ALTAVILLA, FRANCESCO, born in Italy, contemporary. Dramatic composer, pupil of the Royal College of Music, Naples. Works: *Il preventivo d'arresta*, opera buffa, given at Naples, Teatro Nuovo, 1843; *Lo sposalizio di un principe*, ib., 1846; *I pirati di Barratiern*, ib., Teatro del Fondo, 1846; *Pace figlia di amore*, ib., about 1847; *I litiganti*, *Il debitore*, ib., about 1848; *Raoul di Crequi*, Turin, about 1848.—Fétis.

ALTDEUTSCHER SCHLACHTGESANG (Old German Battle Song), for male chorus unisono, with orchestra, by Julius Rietz, op. 12. The unusual form and entire conception of this work is proof of the composer's talent and artistic judgment. Beginning in the minor mode, the unison chorus assumes wider proportions later on, by division in parts, and ends in a brilliant major, extolling the immortal fame of those slain in battle. The harmony is simple and dignified, the orchestration powerful and impressive.—Allgem. mus. Zeitg., xlv. 678; xlvii. 61.

ALTEMPs, DOM FAUSTINO, Italian church composer of the 17th century. He was the son of Serafino Altemp, a musician of Irish origin, who was chorister in the Church of the Twelve Apostles; and he became a Benedictine monk in the Convent of St. Calixtus, Rome. Works—Motets: *Assumpta est*, for soprano, bass, and organ; *Paradisi portæ*, for bass and organ; *Alleluia*; *Beatus vir*, for 4 voices and organ; *Quasi Cedrus*, for 2 sopranis, bass, and organ; *Veni ad liberandum*, for do.—Fétis.

ALTENBURG, JOHANN ERNEST, born at Weissenfels, Prussian Saxony, 1734, died at Bitterfeld in 1796. Virtuoso on the trumpet, son and pupil of Johann Caspar Altenburg, who was chamber-trumpeter to the Duke of Weissenfels, and an artist of great reputation. The son served as field trumpeter during the Seven Years' War, and then became organist at Bitterfeld. He composed works for two, four, six, and eight trumpets, and wrote a most valuable historical and theoretical treatise: *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukenkunst* (Halle, Hendel, 1795), the second part of which contains a concerto for seven trumpets and kettle-drums.—Fétis; Mendel; Schilling.

ALTENBURG, MICHAEL, born at Alach, near Erfurt, May 27, 1584, died at Erfurt, Feb. 12, 1640. He studied theology at Halle about 1601, and from 1608 was pastor in different towns until 1637, when he was appointed to the same office at St. Andrew's, Erfurt. He did much towards the improvement of church music, and the choirs in his parishes were considered models. Works: *Das 53ste Kapitel des Jesaias*, mit acht Stimmen componirt (Erfurt, 1608); *Hochzeit-Motetten von sieben Stimmen* (ib., 1513); *Musikalischer Schirm und Schild der Bürger*, etc., oder der 55ste Psalm mit sechs Stimmen (ib., 1618); *Kirch- und Hausgesänge mit fünf, sechs und acht Stimmen* (ib., 1620–21); *Intraden mit sechs Stimmen* (ib., 1620); *Cantiones de aventu Domini Nostri Jesu*, quinque, sex et octo vocibus

## ALTÈS

compositæ (ib., 1621); *Musikalische Weihnachts und neu Jahrs Zierde*, etc., zu vierneune Stimmen (ib., 1621); *Musikalische*

chorus and orchestra, 1838; *Symphony in G minor*; *Concert overture in D minor*; *Festival overture in E*, 1844; *Six songs for soprano and pianoforte*, op. 1 (Berlin, Bote & Bock); do. for contralto and pianoforte, op. 2 (ib.); *Four characteristic pieces for pianoforte*, op. 3 (Leipsic, Hofmeister);

*J. Michael Altenburg*

*Festgesänge mit fünf-viehrzehn Stimmen* (ib., 1653).—Fétis; Mendel; Schilling.

**ALTÈS, JOSEPH HENRI**, born at Rouen, Jan. 18, 1826, still living, 1888. Virtuoso on the flute, pupil at the Paris Conservatoire of Tulou; won the second prize in 1841, and the first in 1842. He entered the orchestra of the Opéra, and in 1868 became professor at the Conservatoire. Works: *Fantaisies, variations, etc.*, for flute and orchestra or pianoforte (Paris, Richault).—Fétis; Mendel.

**ALTNIKOL, JOHANN CHRISTOPH**, still living in 1758. Church music composer, pupil and, from 1749, son-in-law of Johann Sebastian Bach; became organist at Naumburg, Saxony, in 1748, and enjoyed the reputation of being one of the best performers of his time on the organ and the harpsichord. Works: Several cantatas with grand orchestra; *Magnificat* (Leipsic, Breitkopf & Härtel). In the royal library, Berlin, are: *Halleluia for four voices and orchestra*; *Nun danket alle Gott*, motet for five voices, *Two Sanctus*, for four voices and organ; *Fugues*; *Sonata for harpsichord*.—Fétis; Riemann.

**ALVAREZ ACEVO, BERNARDO**, born in Spain in 1787, died (?). Church composer of considerable repute in his native country; maestro de capilla of the Church de la Soledad, Madrid. The manuscripts of several of his works are in the archives of the Escorial.—Fétis.

**ALVENSLEBEN, GEBHARD VON**, born in Berlin (?) about 1820, still living, (?). Pupil of Marx; became conductor of the musical society Euterpe at Leipsic about 1844. Works: *Cantata for male*

do. for mezzo-soprano and do., op. 4 (Berlin, Stern); *Two songs for bass and do.*, op. 5 (Leipsic, Whistling).—Fétis; Allgem. mus. Zeitg., xl. 607; xvi. 56, 256.

**AMADÉ, LADISLAW, Baron VON**, born at Kaschau, Hungary, died at Felbar, ib., Dec. 22, 1764. A favourite national poet and composer, whose melodies were sung throughout his native country and handed down by tradition, until collected and published in Pesth by Count Thaddäus Amadé in 1836. The latter (born at Presburg, Jan. 10, 1783, died in Vienna, May 17, 1845), was an excellent pianist and successful composer, and is to be credited with the discovery and education of the musical genius of Franz Liszt.—Mendel.

**AMADEI, FILIPPO**, born at Reggio, Italy, in 1683, died (?). Dramatic composer, known only by the opera, *Teodosio il Giovane*, given in Rome, 1711. He is probably identical with the Amadei who wrote, conjointly with Orlandini, the satirical opera, *Arsace*, given in Hamburg, 1722.—Fétis; Mendel.

**AMADEI, ROBERTO**, born at Loreto, in the Marshes, Italy, Nov. 29, 1840, still living, 1888. Dramatic composer, pupil of his father and of Luigi Vecchiotti; became organist and, in succession to his father, maestro di cappella at Loreto. Works: *Luchino Visconti*, opera, given at Lugo, 1869; *Bianca de' Rossi*, do., given at Bari; *Il Bacchettone*, comic opera; *Motet for 8 parts*, and many other religious compositions; *Pianoforte and vocal music*.—Fétis, Supplément, i. 13.

**AMADIGI DI GALLIA**; or, Oriana, Italian opera, text by Heidegger, music by

## AMADIS

Handel, represented at the King's Theatre, London, May 25, 1715. The story turns on the enchantments of the sorceress, Melissa, who falls in love with the hero, Amadigi, and who, when warned by a messenger from the other world that the happiness of her rival, Oriana, has been decreed by the higher powers, kills herself. Dardano, Prince of Thrace, Amadigi's rival, plays a principal part in the earlier parts, and reappears after death as a ghost. The respective characters of Amadigi, Dardano, Melissa, and Oriana, were sung by Nicolini, Signora Diana Vico, Signora Pilotti Schiavonetti, and Mrs. Anastasia Robinson. Much of the music of Amadigi was transferred from a preceding opera, *Silla*. Published by the *Händel-Gesellschaft*, Leipsic, 1874.—*Rockstro*, Handel, 90; *Schœlcher*, Handel, 18.

**AMADIS DE GAULE**, lyric tragedy in five acts, text by Quinault, music by Lulli, represented in Paris, Jan. 18, 1684, and at Versailles the following year. The subject, one of the knightly romances of the middle ages, is from the original by the Portuguese Vasco de Lobeira (1370), which was translated, about 1500, into Spanish by Ordoñez de Montalvo. One of the best of Lulli's works, it was long a favourite both of court and city. *Amadis*, a parody vaudeville, text by Romagnesi and Riceboni fils, represented at the *Nouveau Théâtre Italien*, Dec. 19, 1740, was almost as popular. On the same subject are: *Amadis des Gaules*, by Berton, in collaboration with La Borde, Paris, Dec. 4, 1771; *Amadis des Gaules*, text by Devisme and Saint-Alphonse, music by Johann Christian Bach, at the Opéra, Paris, Dec. 10, 1779; *Amadis von Gallien*, text by Gieseke after Wieland, music by G. Stengel, Hamburg Theatre, 1798.

**AMADORI, GIUSEPPE**, flourished in Rome about the beginning of the 18th century, was still living in 1730. Church composer and one of the best singing masters of his time, pupil of Bernacchi. Works: *Il martirio di San Adriano*, oratorio, given in Rome, 1702; *Ecce nunc benedicite*, motet

for six voices, two violins, viola, and organ; *Laudate pueri*, for eight voices; *Lætatus sum*, do.; *Laudate Dominum*, do.—*Fétis*; *Schilling*.

(ANNA) **AMALIA**, Princess of Prussia, Abbess of Quedlinburg, born in Berlin, Nov. 9, 1723, died there, March 30, 1787. A sister of Frederick the Great, she was a pupil of Kirnberger, and composed many excellent chorals, and the cantata *Der Tod Jesu* to the same text as Graun's work.—*Allgem. d. Biogr.*, i. 470; *Mendel*; *Schilling*.

(ANNA) **AMALIA**, Duchess of Weimar, born Oct. 24, 1739, died April 10, 1807. She composed the operetta, *Erwin und Elmire*, to the text by Goethe.—*Allgem. d. Biogr.*, i. 386; *Mendel*; *Schilling*.

**AMALIA (MARIE FRIEDERIKE)**, Princess of Saxony, born at Dresden, Aug. 10, 1794, died there, Sept. 18, 1870. Dramatic composer, and writer of comedies under the name of Amalie Heiter. Works—Operas: *Il figlio perduto*; *Il marchesino*; *La vasa di sabitata*; *Una donna*; *Le tre cinture*; *Die Siegesfahne*; *Der Kanonenschuss*, etc. *Stabat mater*, and other church music.—*Mendel*.

**AMANT JALOUX, L'** (*The Jealous Lover*), comedy in three acts, text by d'Hèle, music by Grétry, represented at Versailles, Nov. 20, 1778, and in Paris, Dec. 23, 1778. Original plot; one of Grétry's best works and long popular. The serenade sung by Florival in the second act, "*Tandis que tout sommeille*," is of exquisite sentiment. Of the same title is an opera in three acts, music by Mengozzi, represented at the *Théâtre des Variétés*, Montansier, Feb. 2, 1796.

**AMANT STATUE, L'** (*The Statue Lover*), opéra comique in one act, vaudeville, text by Desfontaines, represented at the *Comédie Italienne*, Feb. 20, 1781, put into music by Dalayrac, Aug. 4, 1785. A lover imagines that he appears to the eyes of his mistress as an animate statue, which plays the flute ravishingly. Of the same



## AMANT

title is an opéra-comique in one act, text by Guichard, music by De Lusse, represented in Paris, Aug. 18, 1759.

**AMANT, STEPHEN L'**, French dramatic composer of the 18th century, in the second half of which he was instructor at the Royal School of Music in Paris. He wrote five Italian operas, which were popular, and found favour with Dr. Burney. He also published several collections of songs, with accompaniment for the harp or piano-forte.—Mendel; Schilling.

**AMARYLLIS.** See *Circé*.

**AMARYLLIS**, opéra-ballet, text by Dan-chet, music by Campra, represented at the Académie Royale de Musique, Paris, Sept. 10, 1704. The same as the Muses, an opéra-ballet by the same authors, given the year before, with an additional act.

**AMAT, PAUL LÉOPOLD**, born at Toulouse, France, in 1814, died at Nice, Oct. 31, 1872. He went to Paris in 1845 and soon made himself known by a number of romances, mélodies, nocturnes, and chansonnettes; in 1850 he went to Algiers to establish a music house, but he was unsuccessful, and returned to Paris, where, in 1856, he became director of the little Théâtre Beaumarchais. Besides his numerous vocal compositions he wrote the operette: *Élodie ou le forfait nocturne*, given at the Bouffes Parisiens, 1856, and the cantata: *Le chant des Niçois*, performed at the Vaudeville, 1860, and for which he was decorated with the Legion of Honour.—Fétis, Supplément, 14.

**AMATO (Amatus), VINCENZO**, born in Sicily, Jan. 6, 1629, died at Palermo, July 29, 1670. Church music composer of great repute in his time; maestro di cappella at the Cathedral of Palermo. Of his compositions are known: *Messe e salmi di vespro e compieta*, for four and five voices (Palermo, 1656); *Concerti sacri*, for two to five voices. He left also an opera, *L'Isauro* (Aquila, 1664), of little merit.—Mendel; Schilling.

**AMAZONE, L'** (The Amazon), opéra-comique in two acts, music by Amédée de

Beauplan, imitated from a vaudeville called *Le petit dragon*, by Scribe and others, represented at the Opéra Comique, Paris, Nov. 15, 1830; *Die Amazone*, German opera, music by Lindpaintner, Stuttgart, 1831; *L' Amazone*, opéra-comique in one act, text by Thomas Sauvage, music by Thys, Opéra Comique, Paris, Nov. 25, 1845.

**AMAZONES, LES**; or, *La fondation de Thèbes* (The Founding of Thebes), opera in three acts, text by Jouy, music by Méhul, represented at the Académie Impériale de Musique, Paris, Dec. 17, 1811. Although not inferior to some of the more successful works by the composer, this work was performed but nine times. Of the same title are the opera in two acts, music by Elsner, represented at Brunn, 1795; *Le Amazzoni*, Italian opera, music by Ottani, Turin, 1784; *Le Amazzoni*, by Pavesi, Bergamo, 1809; *Die Amazonen*, ballet by Schweitzer, about 1775.

**AMAZZONE D' ARAGON, L'** (The Amazon of Aragon), Italian opera, music by Cavalli, represented in Venice, 1652.

**AMAZZONE CORSARA, L'** (The Amazon Corsair), Italian opera, music by Pallavicini, Venice, 1687; Italian opera, music by Monari, Ducal Theatre, Milan, about 1806.

**AMBASSADRICE, L'** (The Ambassadress), opéra-comique in three acts, original plot, text by Scribe, music by Auber, represented at the Opéra Comique, Paris, Dec. 21, 1836. One of Auber's most pleasing works. The rôle of the heroine, Henriette, long served for the débuts of pupils leaving the Conservatoire. Among its noticeable parts are the aria buffa: "Ah! que mon sort est beau!" the romance: "Le ciel nous a placés dans des rangs;" the duo: "Oui, c'est moi qui viens ici, Madame l'Ambassadrice;" and Charlotte's air in the last act: "Que ces murs coquets." *L'Ambassadrice* was first given in New York at Niblo's Garden, May 19, 1843, by a French company from New Orleans.

**AMBER WITCH, THE**, English romantic opera in four acts, original plot,



## AMBIELA

text by H. F. Chorley, music by William Vincent Wallace, first represented at Her Majesty's Theatre, London, Feb. 28, 1861. It was sung by Sims Reeves, Charles Santley, and Mme. Lemmens-Sherrington.

**AMBIELA, MICHELE**, born in Aragon, Spain, about 1665, died at Toledo, March 23, 1733. A secular priest, he studied music in a monastery of his native province, and was at first maestro de capilla in some churches of minor importance, then, in 1700-7, at the Cathedral of Saragossa, and from 1710 at Toledo. He won a brilliant reputation with his numerous compositions, a large collection of which is preserved in the Cathedral of Oviedo.—Fétis.

**AMBLEVILLE, CHARLES D'**, French composer of church music, flourished in the first half of the 17th century. He was a Jesuit in the Maison professe de Clermont, Paris. Works: *Octonarium sacrum*, etc. (Paris, Ballard, 1634); *Harmonia sacra*, etc. (ib., 1638); *Domine, salvum fac regem*; Hymns, anthems, etc.—Fétis; Mendel.

**AMBRONN, PETER CHRISTIAN**, born at Meiningen, Dec. 10, 1742, died about the end of the 18th century. Chamber-musician and pianist of the ducal orchestra in Meiningen; one of the best virtuosi of his time. His compositions were commended as masterpieces of invention and contrapuntal skill.—Mendel; Schilling.

**AMBROS, AUGUST WILHELM**, born at Mauth, Bohemia, Nov. 17, 1816, died in Vienna, June 28, 1876. He was educated for the Austrian civil service, left the University of Prague in 1840 with the title of Doctor Juris, and entered the office of the attorney-general; but he gave all his leisure to



the study of music, and after 1850 became known as a writer on that art. His "*Die Gränzen der Poesie und der Musik*," an answer to Hanslick's "*Vom musikalisch*

*Schönen*," called forth much journalistic criticism, but won the admiration of the best German musicians. It was followed by a series of essays, "*Culturhistorische Bilder aus dem Musikleben der Gegenwart*" (2d ed., Mathes, Leipsic, 1865). About this time he was engaged by Leuckhart to begin his life's work, the "*Geschichte der Musik*," for which he made extensive researches in 1860-73 in the Italian and German libraries. Through the liberality of the Academy of Science at Vienna he was enabled to pursue this important work, the four volumes of which were published in 1862-78, and a fifth (posthumous) in 1882. In 1869 he became professor of the history of music in the University of Prague. Works: *Overtures to Othello*, and *Calderon's Mágico Prodigioso*; *Wanderstücke*, *Kinderstücke*, *Landschaftsbilder* (pianoforte pieces); *Songs*; *Stabat mater*; 2 masses in B-flat and A minor.—Fétis; Grove; Mendel, i. 193; *Ergänz.*, 11; *Wurzbach*, i. 26.

**AMBROŽ (Ambrosch), JOSEF KARL**, born at Krumau, Bohemia, May 6, 1759, died in Berlin, Sept. 8, 1822. Tenor singer, pupil of Kozeluch the elder in Prague. He made his début at the theatre of Baireuth in 1784, then sang in Hamburg, Hanover, and Vienna, and in 1791 was engaged for the National Theatre in Berlin, where he entered upon a brilliant career, as one of the most excellent dramatic singers of his time. Many of his songs, published in Berlin, Hamburg, and Zerbst, became favourites.—Fétis; Mendel; Schilling.

**AMBROSE, SAINT**, Archbishop of Milan, born in 340, died in Milan, April 4, 397. He was the first to regulate the church chants by a fixed code of laws. He authorized the four authentic modes, since known as the Dorian, Phrygian, Lydian, and Mixolydian, but not to be confounded with the Greek modes of the same names (see Ambros, ii. 13, 126). He founded the Ambrosian chant, which, although superseded about the year 600 by the Gregorian in Rome, and later in most parts of Europe,

held its own in Northern Italy for several centuries, and is still cultivated in Milan (for difference between the two forms, see Ambros, ii. 44–63). Of the chants attributed to him, the following are probably authentic: *Æterne rerum conditor*; *Deus creator omnium*; *Veni redemptor omnium*; *Splendor paternæ gloriæ*; *Confors paterni luminis*; *O lux beata trinitas*. The ritual *Te Deum* has been ascribed to him, but is almost certainly of much later date.—Camilla Perego, *Regola del canto Ambrosiano* (Milan, 1622); Ambros, ii. 14; Grove, i. 59.

**ÂME EN PEINE, L'** (The Soul in Torment), opera in two acts, text by Saint-Georges, music by Flotow, first represented at the Opéra, Paris, June 29, 1846; revived, Nov. 4, 1859. The beautiful romance, "*Pendant la nuit j'ai paré ma chaumière*," has been transferred, with a change of words, to the opera of Martha. *L'âme en peine* was produced at the Princess's Theatre, London, Oct. 16, 1848, as *Leoline*. An Italian version, entitled, *Il boscajuolo* (The Forester), was given at the Teatro Scribe, Turin, Nov. 30, 1872.

**AMERBACH** (Ammerbach), **ELIAS NIKOLAUS**, called, born in Saxony about the middle of the 16th century, in which he is reported to have been one of the greatest contrapuntists. He travelled extensively to study under the most eminent musicians of the time—probably in the Netherlands, where then flourished the best schools of music—and in 1570 became organist at St. Thomas's, Leipzig. His only work extant is: *Orgel- und Instruments-Tabulatur* (Leipzig, 1571; Nuremberg, 1583).—Fétis; Mendel; Schilling.

**AMEYDEN, CHRÉTIEN VAN**, born at Oirschot, Brabant, died Nov. 20, 1605. Composer of the Flemish school, contemporary of Orlando Lasso. He went to Rome, was a singer in the papal chapel, and a friend of Palestrina. His madrigals are published in Lattre's 3d book of madrigals for 3 voices (Venice, 1570).—Biogr. nat. de Belgique, i. 261; Mendel, *Ergänz.*, 11.

**AMI DE LA MAISON, L'** (The Friend of the Family), opéra-comique in three acts, text by Marmontel, music by Grétry, first represented at Fontainebleau, Oct. 26, 1771, and at Paris, by the king's comedians, March 14, 1772. Grétry applied in this work his theory of the intimate relationship between the music and the words, as is well shown in the two airs: "*Je suis de vous très-mécontente*," and "*Rien ne plait tant aux yeux des belles*;" also in the duet in the third act: "*Tout ce qu'il vous plaira*;" and in the little duo: "*Vous avez diviné cela*."

**AMILIE; OR, THE LOVE TEST**, English romantic opera in three acts, text by J. T. Haines, music by William Michael Rooke, first represented at Covent Garden, London, Dec. 2, 1837. This work, which was written about 1826, met with decided success and established Rooke's reputation as a composer. It was given in New York at the National Theatre in 1838, by the Seguin combination, twelve consecutive nights, before crowded houses.

**AMIS, LA MATINÉE EST BELLE**. See *Muette de Portici*.

**AMITIÉ AU VILLAGE, L'** (Village Friendship), opéra-comique in three acts, text by Desforges, music by François André Philidor, represented at the Théâtre Italien, Paris, Oct. 31, 1785. Prosper and Vincent, rural copies of Orestes and Pylades, are rivals in love and for the prize of virtue offered to the villagers by the Seigneur de Clemencey. Prosper absents himself to leave the field free to his friend, whose delicacy prompts him to refuse the prize won under such conditions. In the end, of course, everything is satisfactorily arranged. The opera excited so lively an enthusiasm that the audience called for the composer, an honour then almost without precedent.—Allen, *Life of Philidor*, 87.

**AMLETO**. See *Hamlet*.

**AMMETO**. See *Admeto*.

**AMMON, ANTON BLASIUS**, born at Imst, Tyrol, Jan. 2, 1572, died in Munich,

## AMNER

April 9, 1614. Church composer, one of the most famous contrapuntists of his time. He was for several years Hof-Kapellmeister at Munich. Works: *Sacræ cantiones*, for four, five, and six voices (Munich, 1540); *Kurze Motetten von vier, fünf und sechs Stimmen, auf verschiedene Heiligen-Festtage gerichtet* (ib., 1554); *Liber sacratissimarum*, for five voices (Vienna, Creuzer, 1582); *Missæ quatuor* (ib., 1588); *Sacræ cantiones* (Munich, Berg, 1590); *Patrocinium musices, Missæ* (ib., 1591); *Missæ quatuor*, for four, five, and six voices (ib., 1593).—*Allgem. d. Biogr.*, i. 404; *Fétis*.

AMNER, JOHN, born towards the end of the 16th century, died in 1641. Organist and choirmaster at Ely Cathedral, where he succeeded George Barcroft in 1610. Mus. Bac., Oxon., 1613. Works: *Sacred Hymns of three, four, five, and six parts, for voices and vyols* (1615); *Anthems, etc.*

AMON, JOHANN ANDREAS, born at Bamberg in 1763, died at Wallerstein, Bavaria, March 29, 1825. He was first instructed in singing by the court singer Madame Fracasini, and on several instruments by Concertmeister Bäuerle; then became the pupil of the famous horn virtuoso Giovanni Punto, and was taken by him to Paris, where he studied composition under Sacchini in 1781–82. He travelled for several years with Punto, accompanying, and leading the orchestra in his concerts; in 1789 he became musical director at Heilbronn, where also he taught the violin and pianoforte, and in 1817 was made Kapellmeister to the Prince of Oettingen-Wallerstein. Of his compositions, about fifty-two, consisting of symphonies, concertos, sonatas, duets, trios, quartets, quintets, marches, and songs, were published by Simrock in Bonn, Schott in Mainz, André at Offenbach, Hug at Zürich, Bachmann at Hanover, Gombart at Augsburg, Bossler at Speyer, Falter in Munich, Pleyel and Janet in Paris, Castaud at Lyons; among those left in manuscript are twenty-seven instrumental works, German songs, and a German Re-

quiem. He wrote also two masses, besides smaller church compositions, cantatas, and two operettas, of which one, *Der Sultan Wampum*, was performed with little success in 1791.—*Allgem. mus. Zeitg.*, xxvii. 366; *Fétis*; *Schilling*.

AMORE CONJUGALE, L'. See *Leonora*.

AMORE TRADITORE, cantata for a bass voice, with pianoforte accompaniment, by Johann Sebastian Bach. Published by the Bach-Gesellschaft, 1861.

AMORITA. See *Pfingsten* in Florenz.

AMOUR SACRÉ DE LA PATRIE. See *Muelle de Portici*.

AMOUR, VIENS FINIR. See *Domino noir*.

AMOUROUX, CHARLES, French composer, contemporary. Organist of the cathedral at Bordeaux. He played the music of his opera, *La Reine d'Ellore*, or *Reine et bergère*, at a private concert in Bordeaux in 1865, and brought out *Il a été perdu un Roi*, opéra comique, at the Gymnase, Paris, in 1867. He received honourable mention from the Saint Cecilia Society of Bordeaux for his *Attende, Domine*, a choral for solos, chorus, and orchestra, given at the Bordeaux Cathedral in 1873.—*Fétis*, *Supplément*, i. 14.

AMPHION ANGLICUS. See *Blow*, John.

AMPHITRYON, opera in three acts, text by Sedaine, music by Grétry, represented at the Académie Royale de Musique, Paris, July 15, 1788, without success. *Amphitryon*, comedy by Dryden, music (overture, act-tunes, and songs) by Henry Purcell, London, 1690; *Anfitrione*, Italian opera, music by Gasparini, Rome, 1707; *Amphitryōe*, Portuguese opera, by José da Silva, Lisbon, 1736; *Amphitryon*, Swedish opera, by J. M. Kraus, Stockholm, 1792; opéra-comique in one act, scene laid in Spain, text by Nutter and Beaumont, music by Lacome, Théâtre Taitbout, Paris, April 5, 1875.

AMTMANN, PROSPER, born in Austria, early part of the nineteenth century.



## ANACKER

Flutist; appeared successfully in concerts in Vienna, 1836, and Munich, 1839. Works: Grand duo concertant for two flutes, op. 1 (Vienna, Diabelli); Marche nationale hongroise for flute and pianoforte, op. 2 (ib., Haslinger); Air varié for do., op. 3 (ib., Mechetti); 3 grand duos for flutes (Milan, Ricordi); 2 allemandes for flute and pianoforte, op. 8 (Vienna, Diabelli); Introduction and variations for do., op. 9 (ib., Haslinger); Exercises in all keys, for flute, op. 10 (ib.).—Fétis.

**ANACKER, AUGUST FERDINAND**, born at Freiberg, Saxony, Oct. 17, 1790, died there, Aug. 21, 1854. Dramatic composer, self taught in his native city and in Leipsic, where he frequented the university. In 1822 he became cantor and musical director at Freiberg, where he soon created a musical atmosphere, organizing regular performances of church music, and in 1823 a singing academy, which from 1830 gave annual subscription concerts with carefully selected programmes. Works: Der Bergmannsgruss, cantata (Leipsic, Hofmeister); Lebens Blume und Lebens Unbestand, do. (Dresden, Paul); Markgraf Friedrich oder Bergmannstreue, musical drama, given in Dresden, 1836; Overture to Götz von Berlichingen; Pianoforte pieces; Duets; Sacred and secular songs.—Fétis; Mendel; Schilling.

**ANACRÉON**; or, L'Amour fugitif, opéra-ballet in two acts, text by Mendouze, music by Cherubini, represented at the Opéra, Paris, Oct. 5, 1803. It is now known only by its fine overture, and by a charming air, "Jeunes filles, aux yeux doux," which is still sung. Other works with a similar title are: Anacréon, ballet héroïque in one act, text by Gentil-Bernard, music by Rameau, represented at the Académie Royale de Musique, Paris, May 31, 1757; music by Raimont, theatre of Beaujolais, about 1765; Anakreon, music by Hoszisky, theatre of Rheinsberg, about 1791; Anacréon, text by Gentil-Bernard, music by Beaulieu, written about 1819, not

represented; Anakreon in Ionien (Anacreon in Ionia), music by Ebell, Breslau, 1810; Anacréon chez Polycrate (Anacreon at the house of Polycrates), text by J. H. Grey, music by Grétry, Paris, Jan. 17, 1797, Anacreonte in Samo (Anacreon in Samos), music by Mercadante, San Carlo, Naples, 1820; Anacreonte tiranno, music by Sartorio, Venice, 1678.

**ANCESSY, JOSEPH JACQUES AUGUSTIN**, born in Paris, April 25, 1800, died there, Jan. 2, 1871. Dramatic composer, chef d'orchestre at the Odéon, and afterwards at the Théâtre Français. Works—Operettas: Estelle et Némorin, Jean et Jeanne, Un troc, given at the Théâtre des Folies Nouvelles, 1855–59; Six sonatas for violin (Paris, Meissonnier).—Fétis, Supplément, i. 15.

**ANCOT, JEAN**, the elder, born at Bruges, Oct. 22, 1779, died there, July 12, 1848. Church music and instrumental composer, pupil in Paris of Kreutzer and Baillot on the violin, and of Catel in harmony; returned to Bruges in 1804 and taught the violin and pianoforte. Works: 4 concertos for violin with orchestra; 3 quartets for two violins, viola, and bass; 2 masses for three voices, with organ; Ecce panis for four voices and orchestra; 2 O salutaris for three voices, with organ obligato; 6 Tantum ergo for three and four voices and organ obligato; 4 Ave Marias for four voices; Divertissements, overtures, fantaisies, marches, etc., for fifteen instruments.—Biogr. nat. de Belgique, i. 270; Fétis; Mendel.

**ANCOT, JEAN**, the younger, born at Bruges, July 6, 1799, died at Boulogne, June 5, 1829. Instrumental and vocal composer, son of the preceding, who instructed him on the violin and pianoforte, then pupil, at the Paris Conservatoire, of Pradher on the pianoforte, and of Berton in composition. He went, in 1823, to London, became professor at the Athenæum, and pianist to the Duchess of Kent, but returned in 1823, and, after concert tours



## ANDANTE

in Belgium, settled at Boulogne. Works: Concerto for violin (Paris, Jouve); do. for pianoforte (ib., Leduc); 3 Sonatas for do., op. 4, 10, 18; Several fantaisies for do., with orchestra; *La tempête*, fantaisie for do. (London); *L'Ouragan*, do. (Paris, Naderman); Nocturne for pianoforte and violin, op. 8 (ib., Petit); 2 aubades for do., op. 32, 35 (ib., Dufant et Dubois); Grand Sonata for do., op. 14 (ib., Petit); 8 fantaisies for pianoforte for four hands (Paris and London); 5 concertos for violin, with orchestra; 12 fugues for organ; *Amélia*, ou le départ pour la guerre, scena with orchestra; *Marie Stuart*, do.; *La résolution inutile*, do.; *La philosophie d'Anacréon*, do.; 6 overtures for grand orchestra; Grande pièce de concert; Several collections of romances (Paris and London). His brother Louis (born at Bruges, June 3, 1803, died there in September, 1836), after having travelled as a pianist in France, Italy, the Netherlands, and England, settled at Boulogne to teach his instrument, then lived for some years at Tours, and finally in his native city. He composed music for pianoforte, overtures, and concertos with grand orchestra, and romances and nocturnes for one and two voices.—*Biogr. nat. de Belgique*, i. 271; Fétis; Mendel.

**ANDANTE FAVORI IN F**, for pianoforte, by Beethoven, composed in 1804. It was intended originally for the slow movement of the sonata in C, op. 53, but afterwards discarded and published separately, without opus number, in 1806.

**AN DAS VATERLAND**, symphony No. 1, for full orchestra, by Raff, op. 96, composed 1863.

**AN DEM STRANDE DER GARONNE**. See *Oberon*.

**ANDERL, JOHANN (?)**, born in Bavaria about 1787, died at Jamnitz, Moravia, Aug. 19, 1865. Church composer, lived for some time at Augsburg. Works: *Asperges*, for four voices and organ (Augsburg, Böhm); *Christ on the Mount of Olives*, three songs for two sopranos, bass, and organ (Munich,

Falter); Processional hymn for do. (Augsburg, Böhm); *Lauda Sion*, for three voices and organ (ib.); *Pange lingua*, for do. (ib.); Canticle for Advent, for two voices, two violins, and organ (Munich, Falter); *Nativity*, for two voices and organ (ib.); Canticles for other festivals, etc. (ib.); *Missa brevis*, for soprano, contralto, bass, two violins, double-bass, and organ (ib.).—Fétis; do., *Supplément*, i. 15.

**ANDERS, HEINRICH**, born in Germany between 1660 and 1670, died at Amsterdam between 1720 and 1730. Organist, settled at Amsterdam about 1696. Works: *Trio*, *Allemandes*, *Sarabandes*, *Gigues*, etc. (Amsterdam, 1696); *Apollo en Daphne* (ib., 1697); *Min en Wijnstrijdt*, herderspel met muziek (ib., 1719); *Symphoniæ introductorie trium et quatuor instrumentorum*, consisting of twenty-four sonatas.

**ANDERTON, THOMAS**, born at Bir-



mingham, England, April 15, 1836, still living, 1888. Amateur composer; editor of the *Midland Counties Herald*, Birmingham. Works: *Song of Deborah and Barak*, cantata, 1871; *John Gilpin*, do.;

*Three Jovial Huntsmen*, do., 1881; *Wreck of the Hesperus*, do., 1882; *Norman Baron*, do., 1884; *Yuletide*, do., 1885; *Gentle Gertrude*, operetta, Liverpool, 1881; *Chiltern Hundreds*, do., ib., 1882; *Artoxominous ye Great*, do.; Symphony for orchestra; Quartet for strings, in F (1884); Overtures, and an oratorio; Songs, and part-songs; Pianoforte music.

**AN DIE FERNE GELIEBTE**, liederkreis, for one voice and pianoforte, text by Jeitteles, music by Beethoven, op. 98, dedicated to Prince Lobkowitz; composed in Vienna, April, 1816. The first cycle of songs ever set to music, and to this day unsurpassed. Each of the six poems has its own melody, expressing the

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fundamental mood, and thus every song forms an independent whole. No. 1 in E-flat, 5 verses; No. 2 in G, 3 verses; No. 3 in A-flat, 5 verses; Nos. 4 and 5 in do., 3 verses each; No. 6 in C, leading back into E-flat. Every song is strikingly characteristic in key, melody, and rhythm. (Vienna, Steiner.)—Marx (Berlin, 1875), ii. 159.

ANDRÉ, JOHANN, born at Offenbach, Hesse, March 28, 1741, died there, June 18, 1799. Dramatic composer. His father, a silk manufacturer, intended him for the same business, but his love of music was too strong. He received lessons on the violin from a friend studying at Frankfort, and mastered the harpsichord without a teacher. He soon began composing, writing at first only fugitive pieces, but on visiting Frankfort in 1760 he heard operas, and this gave a new impulse to his taste. After the production of his first comic opera, *Der Töpfer*, Goethe confided to him his operetta, *Erwin und Elmire*, which was given in 1764 with great success, and afterwards in Berlin twenty-two times in 1782. In 1774 he established at Offenbach a printing office for music, and in 1777 became musical director of the Döbbelin Theatre in Berlin, where two of his operas had been given with success in 1775; while there, he formed a friendship with and was much influenced by Marpurg, and composed many dramatic pieces. Unable to carry out a plan for transferring his printing office to Berlin, he returned to Offenbach in 1784, with the title of Kapellmeister, conferred on him by the Margrave of Brandenburg-Schwedt, and to the end of his active life devoted himself to composition, and his publications; from this press issued twelve hundred works before his death. Of his operas, one, with libretto by Bretzner, *Belmonte und Constanze, oder die Entführung aus dem Serail*, given in Berlin, May 26, 1781, became especially conspicuous from Mozart's setting of the same with his own music, with alterations in the text by Stephanie, July 12, 1782, which led to a quarrel between the two librettists. Works

—Operas: *Der alte Freier*, given in Berlin, Döbbelin Theatre, 1775; *Die Bezauberten*, ib., 1777; *Der Alchymist*, ib., 1778; *Das tartarische Gesetz*, ib., 1779; *Das wüthende Heer*, *Kurze Thorheit ist die beste*, ib., 1780; *Herzog Michel*, *Der Fürst im höchsten Glanze*, *Die Schadenfreude*, *Das Automat*, ib., about 1780; *Eins wird doch helfen*, ib., 1782; *Der Barbier von Bagdad*, ib., 1783; *Peter und Hannchen*; *Laura Rosetti*; *Claudina von Villa Bella*; *Die Friedensfeier*; *Prolog der Grazien*; *Azakia*. Other works: *Harlekin Friseur*, pantomime; *Music to Macbeth*, *King Lear*, and some German plays; Three sonatas for pianoforte, violin, and violoncello, op. 1 (Offenbach, 1786); Songs with accompaniment of flute, or violin, viola, and bass, 3 parts (ib., 1793); *Lenore* (by Bürger), romance for pianoforte (ib., 5 editions); *Die Weiber von Weinsberg*, for pianoforte (ib., 1802); Ariettas, duets, and many songs, of which "*Bekränzt mit Laub den lieben vollen Becher*," is still popular.—*Allgem. d. Biogr.*, i. 434; *Allgem. mus. Zeitg.*, xvi. 869; Fétis; Gerber, *Hist. Lex.*; Mendel; Schilling; Schneider, *Berliner Oper*, 207.

ANDRÉ, JOHANN ANTON, born at Offenbach, Oct. 6, 1775, died there, April 8, 1842. Dramatic composer, violinist, and pianist; son of, and first instructed in Berlin by, Johann André, pupil in singing of the tenor, Marschhäuser, then on the violin, at Offenbach, of Ferdinand Fränzl, 1787, at Mannheim of Franz Fränzl, 1789, and in composition of Vollweiler, 1792. Having frequented the University of Jena in 1796, he made two extended musical tours through Germany in 1798–99, and on his father's death succeeded to the publishing business at Offenbach, which he raised to a very flourishing



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condition, especially through his alliance with Sennefelder, inventor of lithography, and through the acquisition of Mozart's musical bequest, which he had secured from the composer's widow in Vienna. He published (1805 and 1828) a thematic catalogue of Mozart's works, made from the master's own careful records (from Feb. 9, 1784, to Nov. 15, 1791), and another thematic list (1841) of the composer's manuscripts, which had come into his possession. In 1800 he visited England. He cultivated every branch of composition, and as early as 1801 his works numbered seventy-five; they are now all forgotten, for, though skilful in structure and pleasing, they lacked original invention, and were conventional, in the manner of the feebler imitators of Mozart. Much esteemed as a teacher, he also wrote a treatise on harmony and counterpoint, *Lehrbuch der Tonsetzkunst*, planned to comprise six volumes, of which only two were finished (1832-35 and 1838-43), forming, however, a complete whole, and an important part of the theoretical literature of music. His violin-method: *Anleitung zum Violinspielen*, holds an honourable place among its kind. Works: *Die Weiber von Weinsberg*, opera (1792); *Rinaldo und Alcina*, do., given at Dresden, 1799; *Der Friede Tuiscons*, cantata (Offenbach, 1797); 3 sonatas for pianoforte, with violin obligato, op. 2 (1790); Symphonies, op. 4, 5, 6, 7 (1795); Concerto for oboe, op. 8 (1796); Concerto for flute, op. 3 (1793); do., op. 10 (1796); Sonata for four hands, op. 12 (1800); *Sprichwörter* (proverbs) for four voices and pianoforte, op. 32 (1807); besides many other specimens of church and chamber music, and collections of songs. —*Allgem. d. Biogr.*, i. 435, *Allgem. mus. Zeitg.*, ix. 799; xxxviii. 18; Fétis; Gerber, *N. Lex.*; Mendel; *N. Necrol. der D.* (1842), 284; Schilling.

ANDRÉ, (PETER FRIEDRICH) JULIUS, born at Frankfort, June 4, 1808, died there, April 17, 1880. Organist and pianist, son of Johann Anton André, pupil

of Aloys Schmitt. Works: 3 polonaises for four hands for pianoforte, op. 7 (Offenbach, André); Sonatine for do., op. 17 (ib.); *Mélanges pour piano*, op. 13, 18 (ib.); *Valses brillantes* (ib.); *Nocturnes and Rondos* (ib.); 12 pieces for the organ, op. 9 (ib.); Twelve do., op. 26 (ib.); Method for the organ (ib.); Songs with pianoforte (ib.).—Fétis; Mendel.

ANDREASFEST, DAS, romantic opera in three acts, text by Roderich Fels, music by Karl Grammann, represented in Dresden, Nov. 30, 1882. It was warmly received.

ANDREOZZI, GAETANO, born in Naples in 1763, died in Paris in December, 1826. Dramatic composer, pupil of the Conservatorio, Naples, under his kinsman Jommelli; he composed his first opera when only sixteen. He was maestro of the royal chapel at Naples, and travelled a great deal in Italy, where he brought out a number of operas. His reputation extended to Russia, and he was invited to St. Petersburg in 1784, returned to Italy in 1786, and again visited the most important cities; in 1790 he became conductor of the orchestra at the opera in Naples, but in the year following was in the same capacity in Madrid. Not long after his return, via Paris, to Italy, he ceased to write for the stage, and devoted himself to teaching, counting among his pupils the royal princesses, notably the Duchesse de Berri, who afterwards befriended him in Paris, whither, much reduced in fortune, he had repaired in 1825. His aria, "Ah, quest' anima non spero," is still celebrated in Italy. Works—Operas: *La morte di Cesare*, given in Rome, Teatro Argentina, 1779; *Bajazette*, Florence, Teatro Ducale, 1780; *Olimpiade*, Leghorn, 1780; *Agésilao*, Venice, Teatro S. Benedetto, 1781; *Teodolinda*, Turin, 1781; *Catone in Utica*, Milan, 1782; *Il trionfo d'Arsace*, Rome, 1782; *La vergine del sole*, Genoa, 1783; *Angelica e Medoro*, Venice, 1783; *Dido, Giasone e Medea*, both in St. Petersburg, 1784; *Virginia*, Rome, Teatro



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**Argentina**, 1787; **Sofronia e Olindo**, Sesontri, Naples, Teatro San Carlo, 1789; **Il finto cieco**, **La principessa filosofa**, ib., Teatro Nuovo, 1790; **Gustavo, rè di Svezia**, Madrid, 1791; **Giovanna d' Arco**, Venice, 1793; **Arsinoe**, Naples, Teatro San Carlo, 1795; **Armida e Rinaldo**, ib., 1802; **Piramo e Tisbe**, **Il trionfo d' Alessandro**, ib., 1803. Other works: Six quartets for 2 violins, viola, and violoncello (Florence, 1786); **Saule**, oratorio, given at Naples, 1790; **La passione di Gesù Cristo**, do., ib., 1792.—Fétis; Mendel; Schilling.

**ANDREVI, FRANCISCO**, born at Sana-buya (Catalonia), Spain, Nov. 16, 1786, died at Barcelona, Nov. 23, 1853. He was a priest and maestro de capilla successively at the cathedrals of Segorbe, Barcelona, Valencia, Seville, and finally of the royal chapel. During the Carlist War he took refuge at Bordeaux, where he found employment, lived in Paris in 1845-49, and after his return to Spain became maestro de capilla at the Church of Our Lady at Barcelona. His most important works are: **The Last Judgment**, oratorio; **Requiem for Ferdinand VII**; **Stabat mater**.—Fétis; do., *Supplément*, i. 15; Riemann.

**ANDRIES, JEAN**, born at Ghent, April 25, 1798, died there, Jan. 21, 1872. Violinist and violoncellist, became professor at the Conservatoire, Ghent, in 1835, and its director in 1851. His compositions remain unpublished. As a writer he is known by: *Aperçu historique de tous les instruments de musique* (Ghent); and *Précis de l'histoire de la musique depuis les temps les plus reculés* (ib., Busscher, 1862).—Fétis, *Supplément*, i. 16; Mendel, *Ergänz.*, 12; Viotta.

**ANDROMAQUE**, French lyric tragedy in three acts, text by Pitra, music by Grétry, represented at the Académie Royale de Musique, Paris, June 6, 1780. This opera, which was given twenty-five times, was written in thirty days. Mlle Levasseur, and afterwards Mlle Laguerre, filled the rôle of Andromaque, and Larivée that of

Oreste. **Andromacca**, Italian opera, text by Zeno, music by Caldara, Vienna, 1724; music by Bioni, Breslau, 1729; by Francesco Feo, Rome, 1730; by Davide Perez, Vienna, 1752; by Sacchini, Florence, 1763; by Tozzi, Brunswick, 1765; by Bertoni, Venice, 1772; by Nasolini, London, 1790; by Paisiello, Naples, 1798; by Puccini, Lisbon, about 1806; by Raimondi, Palermo, about 1815; by Pavesi, Milan, 1822; by Ellerton, Prussia, about 1830.

**ANDROMEDA**, daughter of Cepheus, King of Ethiopia, who was delivered by Perseus from the sea-monster, for whom her father had been forced to chain her to a rock beside the sea, has been the subject of many operas: **Andromeda**, Italian opera, music by Girolamo Giacobbi, represented at Bologna, 1610, and revived in 1628; Italian opera, text by Benedetto Ferrari, music by Francesco Manelli da Tivoli, given at the Teatro di San Cassiano, Venice, 1637, the first opera ever represented in public in that city; music by Leo, Teatro di San Carlo, Naples, 1742; by Paisiello, Milan, about 1770; by Ignazio Fiorillo, Cassel, 1771; by Reichardt, Italian opera in three acts, Berlin, 1788; by Persicchini, Warsaw, about 1782; by Trento, two acts, Rome, about 1792, and Naples, 1805; Naumann, opera seria, Dresden, 1792; German opera, by Baumgarten, 1776; Polish opera, by Elsner, Warsaw, 1807; **Andromeda e Perseo** (Andromeda and Perseus), by Michael Haydn, Salzburg, about 1780; by Marscalchi, Rome, 1784; **Andromeda und Perseus**, German opera, by Jean Wolfgang Franck, Hamburg, 1679; Singspiel, by Zimmermann, Vienna, 1781. See *Perseus*.

**ANELLI, ANGELO**, Italian dramatic composer of the 18th century. He is known by the *opere buffe*: **I due supposti conti**, given at Verona, 1786; **La statua matematica**, Bologna, 1788.—Fétis; Schilling.

**ANERIO, FELICE**, born in Rome about 1560 (Ambros, 1551), died (?). He studied under Giovanni Maria Nanini, and was



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appointed by Clement VIII. Palestrina's successor as composer to the Pontifical Choir,



in which he was installed, April 3, 1594. As a composer, Anerio is among the best of the "great" Roman period, and a worthy successor to Palestrina. His great *Adoramus te, Christe*, has been long wrongly attributed to Palestrina,

and it is very possible that the famous *Stabat Mater* for three choruses, in the *Altæmps* collection, is by him, and not by Palestrina, as Baini asserts. Published works: Three books of sacred madrigals for 4 voices, Rome, Gardane, 1585; Two books of sacred concertos for 4 voices, Rome, Coattino, 1593; First book of Hymns, Canticles, and Motets for 8 voices (dedicated to Clement VIII.), Venice, Vincenti, 1596; Second book of Hymns and Motets for 5, 6, and 8 voices, Rome, Zanetti, 1602; First book of Madrigals for 6 voices, Venice, Amadino, 1590, Antwerp, 1599; Second book of do., Rome, Zanetti, 1602; *Responsorj per la settimana santa*, a tre e quattro voci, Rome, Zanetti, 1603; *Canzonette a tre, quattro voci, Madrigali spirituali a tre, quattro voci*, ib., 1603. Some *Canzoni a quattro voci* were published at Frankfort-on-the-Main in 1610. Other works are in the three collections of motets and psalms published by Fabio Constantini in Rome, 1615, and Naples, 1616 and 1617, and in the *Sonnetti nuovi* of Fabio Petrozzi, Rome, 1609. A number of unpublished works are in MS. in the archives of Sta. Maria in Vallicella, the Vatican Basilica, the library of the Pontifical Choir, the archives of the Chiesa Nuova, the Collegio Germanico, and the library of the Abbate Santini.—Ambros, iv. 73; Grove, i. 67.

ANERIO, (GIOVANNI) FRANCESCO, born in Rome about 1567, died (?). A younger brother of Felice Anerio. He was

at first *maestro di cappella* to Sigismund III. of Poland, and afterwards at the cathedral at Verona, whence he was called to the post of music teacher to the *Seminario Romano*, Rome, and became later *maestro di cappella* at the Church of la Madonna de' Monti, in 1600; finally, he was appointed to a similar position at the Lateran Basilica, where he remained until 1613, after which all traces of him have been lost. Although many of his works are in the pure *a cappella* style, Francesco Anerio belongs strictly to a later period than his brother. Some of his works, notably his six-voice *Conversione di S. Paolo*, have obligatory instrumental parts, and in his madrigals the harmony and modulations belong no longer to the Gregorian modal system, but distinctly to modern tonality. He was one of the first Italians who used the eighth-note and sixteenth-note in writing. Published works: *Il libro primo de' motetti a una, due e tre voci*, Rome, Robletti, 1609; *Il libro secondo de' motetti, con le letanie e le quattro antifone maggiori dopo il vespero, a sette e otto voci*, Rome, 1611; *Il libro terzo con le letanie a quattro voci*, Rome, 1613; *Il libro quarto, etc.*, ib., 1617; *Il libro quinto, etc.*, ib., 1618; *Sacri concentus quatuor, quinque, sex vocibus, una cum basso ad organum*, ib., 1619; *Selva armonica dove si contengon motetti, madrigali, canzonette, dialoghi, arie a una, doi [sic], tre e quattro voci con basso per organo*, ib., 1617; *Ghirlanda di sacre rose, motetti a cinque voci*, Rome, Soldi, 1613; *Diporti musicali, madrigali a una, due, tre, quattro voci*, Rome, 1617; *Antifone e sacri concerti per una, due, tre voci*, Rome, Robletti, 1613; *Libro di responsorj per il Natale, a tre, quattro, otto voci*, ib., 1619; *Libro delle letanie*, Rome, Marsotti, 1626; *Messa de' morti*, Rome, 1620; *Libro de' salmi a tre, quattro voci*, Rome, Robletti, 1620; *Il libro primo de' madrigali a cinque voci*, Venice, Gardane, 1605; *Il libro delle gagliarde intavolate per sonare nel cembalo e liuto*, Venice, Vincenti, 1607; *Il libro secondo de' madri-*

gali a cinque, sei voci, ed una a otto voci, ib., 1608; *La recreazione armonica, madrigali a una, due voci*, Venice, Gardane, 1611; *Teatro armonico spirituale di madrigali a cinque, sei, sette e otto voci*, composti dal rev. D. Francesco Anerio romano, e fatti imprimere da Oraz. Griffi, cant. pont. in Roma, per Giovanni Battista Robletti, in 1619 (this work contains, among other things, the *Conversione di S. Paolo*, and *Il figliuol prodigo*); *Dialogo pastorale a tre voci con l'intavolatura di cembalo e del liuto in rame*, Rome, Verovio, 1600. Some motets of Francesco Anerio are contained in the Constantini collection, referred to in the preceding article, and a sonnet, "*Destati Apollo*," in the Petrozzi collection. Some one-voice motets are in Giovanni Domenico Puliaschi's *Gemma musicale*, Rome, 1618. Anerio's arrangement of Palestrina's "*Messa di Papa Marcello*" for four voices was first published in Rome in 1600. Several editions of a collection containing this arrangement, together with two other masses by Palestrina and one by Anerio were published in Rome in 1626, 1639, 1689.—Ambros, iv. 74; Grove, i. 67.

ANFOSSI, PASQUALE, born at Naples about 1736, died in Rome in February, 1797. Dramatic composer, pupil of the Conservatorio della Pietà, Naples, where he first studied the violin, but soon abandoned it for composition, in which he became a favourite pupil of Piccinni, who procured him an engagement in 1771 at the Teatro delle Damme, Rome. Having failed with his first opera, 1769, in Venice, where he had become maestro di cappella at the Conservatorio del Ospedaletto, and with his next effort in Rome, he finally obtained a



brilliant success there in 1773 with his *Incognita perseguitata*, and thenceforth was Piccinni's rival. But as early as 1776 he experienced the fickleness of the public, and left Rome in disgust, to write for the principal theatres of Italy. In 1780 he went to Paris, where several of his operas, translated, had been successfully given in 1778 and 1779, but left a year after for London, called there as conductor of the Italian opera. In 1783 he brought out operas in Berlin and Prague, returned in 1784 to Italy, and in 1787 to Rome, where he won new triumphs, but, tired of the stage, applied for the position of maestro di cappella at S. Giovanni in Laterano, which he obtained in 1791. His reputation was equal to that of the greatest masters of his time, his comic operas especially being considered models in style and in technical structure. He introduced into the opera the elaborate finale, which, in his *Avaro*, and in *Isabella e Rodrigo*, were of such mastery as to serve even Mozart as examples. His instrumentation was rich and varied. Works—Operas: *Cajo Mario*, given at Venice, 1769; *La clemenza di Tito*, Rome, 1769; *I visionari*, ib., Teatro delle Damme, 1771; *Il barone di Rocca*, ib., 1772; *L'incognita perseguitata*, Demofonte, ib., 1773; *Antigono*, Venice, 1773; *Lucio Silla*, ib., 1774; *La finta giardiniera*, Rome, Teatro delle Damme, 1774; *Il geloso in cimento*, *La contadina in Corte*, *L'avar*, ib., 1775; *Isabella e Rodrigo*, o *la costanza in amore*, *La pescatrice fedele*, *Olimpiade*, ib., 1776; *Lo sposo disperato*, ib., 1778; *Il curioso indiscreto*, *Cleopatra*, Milan, 1778; *Il matrimonio per inganno*, Paris, Théâtre de l'Académie Royale, 1779; *La forza delle donne*, Milan, 1780; *I vecchi burlati*, London, 1781; *I viaggiatori felici*, *Armida*, ib., 1782; *Gli amanti canuti*, Dresden, 1784; *Il trionfo d'Ariana*, Prague, 1784; *Il cavaliere per amore*, Berlin, 1784; *Chi cerca trova*, opera buffa, Florence, 1784; *La vedova scaltra*, Castel-Nuovo, 1785; *Didone abbandonata*, Naples, 1785; *L'imbroglione delle tre spose*,

Padua, 1786; *La pazzia de' gelosi*, Fabiano and Rome, 1787; *Creso*, *La villanella di spirito*, Rome, 1787; *Artaserse*, *La maga Circe*, ib., 1788; *L' orfanella americana*, Venice, 1788; *La gelosie fortunate*, Belluno, 1788; *La gazzetta, ossia il babbiano deluso*, Rome, 1789; *Zenobia in Palmira*, Florence, 1790; *Issipile*, ib., 1791; *Il zotico incivilito*, Dresden, 1792; *L' Americana in Olanda*, *Matilda ritrovata*, *Gli artigiani*, ib., 1793; *Il principe di Lago negro*. Other works: *La feria del Ascensione*, oratorio, 1786; *Nomē sacrificium*, do.; *Assalone*, do.; *Sant' Elena al Calvario*, do.; *Mass* for four voices and orchestra; *Laudate pueri*, *Laudate Jerusalem*, both with grand orchestra; *Salve regina*; *Kyrie* and *Gloria* for eight voices; *Ut queant laxis*, do.; *Lauda Sion*, do., *Dixit Dominus* (2), do., *Beatus vir*, do.; *Confitebor*, *Beatus vir*, *Laudate pueri*, psalms for five voices; Several psalms and masses for four voices and orchestra; motets and anthems.—Fétis; Mendel; Schilling.

ANGE ADORÉ DONT LA CÉLESTE IMAGE. See *Damnation de Faust*.

ANGELET, CHARLES FRANÇOIS, born at Ghent, Nov. 18, 1797, died there, Dec. 20, 1832. Pianist, first instructed by his father, then pupil, at the Paris Conservatoire, of Zimmermann on the pianoforte, winning the first prize in 1822; of Dourlen in harmony and accompaniment, and of Fétis in composition. He settled at Brussels to teach the pianoforte, and in 1829 was made pianist to King William. Works: *Marche variée*, for pianoforte, op. 1 (Paris); Eight variations, and polonaise, op. 2 (ib.); Trio for pianoforte, violin, and violoncello, op. 3 (ib., Leduc); Symphony for grand orchestra, op. 5; *Divertissement pastoral* for pianoforte, for four hands, op. 8; *Fantaisies*, *caprices*, *mélanges*, etc., on different airs, op. 6, 7, 9, 10, 12, 14, 15, 16, 17; etc.—Fétis; Mendel.

ANGELICA E MEDORO (Angelica and Medor), Italian opera, text by Villati, music by Lampugnani, Venice, 1738; music by C.

H. Graun, Berlin, 1749; music by Andreozzi, Venice, 1783; music by Vannacci, Italy, about 1790; music by Niccolini, Milan, 1811; *Angélique et Médor*, French opéra-bouffe in one act, text by Sauvage, music by Ambroise Thomas, Opéra Comique, Paris, May 10, 1843 (published by Escudier).

ANGELONI, —, Italian dramatic composer, contemporary. He brought out the opera *Osrade degli Abencerraggi*, at Lucca, 1871.—Fétis, *Supplément*, i. 16.

ANGER, LOUIS, born at Andreasberg, Hanover, Sept. 5, 1813, died at Lüneburg, Jan. 18, 1870. Organist and pianist, first instructed on the organ and pianoforte by an old organist in his native place, then pupil at Weimar, whither he went in 1833, of Hummel on the pianoforte, and of Töpfer in composition; settled at Leipsic in 1836 to teach music, and was called to Lüneburg in 1842 as organist of St. John's Church. Works: 6 melodious pieces for pianoforte, op. 1 (Leipsic, Hofmeister); Grand variations for do., op. 3 (ib.); Concert overture for grand orchestra (Leipsic, Whistling); 6 songs, with pianoforte, op. 2 (ib.); 4 do., op. 22; *Christnacht*, cantata, for soli, chorus, and orchestra; *Fugues* for organ.—Fétis; Mendel.

ANGERMEYER, JOHANN IGNAZ, born at Bilin (?), Bohemia, died in Vienna, Feb. 23, 1732. Virtuoso on the violin, and composer of several concertos for his instrument.—Mendel.

ANGIOLINI, GASPARO, born in Milan in the 18th century. Composer of ballets, celebrated all over Italy. He went first as ballet-master to Vienna, then in 1760 to St. Petersburg, and after his return to Italy lived in Milan and Rome, overwhelmed with orders to write for the stages of both cities.—Mendel; Schilling.

ANGIOLINI, GIOVANNI FEDERIGO, born at Siena about 1760, died after 1812. Pianist, studied while travelling through Italy, and in 1784 went to Germany; he lived in Berlin in 1787-91, and after a visit



## ANGLEBERT

to St. Petersburg returned to Germany in 1797, settling at Brunswick, and afterwards to Italy. Works: Sonata for pianoforte and flute; Variations on the duet: Pace, caro mio sposo; 6 duos for two flutes or violins (London, 1788); 3 sonatas for harp with flute ad lib. (Berlin, 1792); Sonata seconda for pianoforte and flute (Berlin, 1794); 6 variations for harp or pianoforte (Brunswick, 1797); Arie aus dem Sonntagskinde: Ich sage es doch immer, with variations for harp or pianoforte (ib., 1797).—Fétis; Mendel; Schilling.

**ANGLEBERT, JEAN HENRI D'**, born about 1628, died in Paris, April 23, 1691. Organist to the Duc d'Orléans and afterwards chamber-musician to Louis XIV. His works include a collection of original fugues for the organ, and chaconnes, overtures, and other airs by Lulli, arranged for harpsichord (Paris, 1689).—Fétis; do., Supplément, i. 17; Mendel.

**ANGSTENBERGER, MICHAEL**, born at Reichstadt, Bohemia, Jan. 2, 1717, died in Vienna, May 15 (Aug. 20?), 1789. He studied theology, entered the Order of the Knights of the Cross in 1738, of which he was chaplain, and in 1743–68 was dean at Karlsbad, and finally commendator at St. Charles's in Vienna. His compositions, in the style of Lotti, often performed in his time, remain in MS.—Fétis; Wurzbach, i. 40.

**ANICHINI, FRANCESCO**, Italian composer of chamber and church music, contemporary. Professor at the Royal Institute of Music, Florence; won prizes in 1862, 1863, 1865, for string quartets. He also published a Requiem with grand orchestra, an Ave Maria for four voices, and other church music.—Fétis, Supplément, i. 17.

**ANIMUCCIA, GIOVANNI**, born in Florence about the beginning of the 16th century, died in Rome, March, 1571. Vocal composer, pupil of Claude Goudimel. From 1555 until his death he was maestro di cappella of the Vatican, a position in

which he was succeeded by Palestrina. His music, which is an advance on the productions of the Flemish school of the time, is marked by the same religious spirit which influenced Palestrina, with whom he shared the friendship of St. Philip Neri, founder in 1564 of the Congregation of the Oratory. For this congregation, one of the objects of which was to render religious services attractive to the young, to keep them from vain amusements, Animuccia composed the *Laudi*, to be sung at the conclusion of the regular office, from the dramatic style of which the oratorio is said to have been developed. Hence he is sometimes called the Father of Oratorio. Many of his masses, magnificats, motets, madrigals, and several of the *Laudi*, were published during his lifetime by Gardane, Dorici, and by Baldo's successors, but the larger part of his compositions is probably in MS. Among his published works are: *Il primo libro di madrigali*, etc. (Rome, 1595); *Joannis Animucciæ magistri capellæ sacrosanctæ basilicæ Vaticanæ Missarum libri*, etc. (Rome, 1567); *Il primo lib. di madrigali*, etc. (Venice, 1567); *Canticum B. Mariæ Vir.*, etc. (Rome, 1568); *Il secondo lib. delle laudi ore si contegono motetti*, etc. (Rome, 1570); *Credo Dominicalis quatuor voc.* (Rome, 1567); *Magnificat, ad omnes modos*, lib. 2 (Rome, 1568); these number 20.—Fétis; Grove; Mendel; Schilling.

**ANIMUCCIA, PAOLO**, born about the beginning of the 16th century, died in Rome in 1563. One of the most skilful contrapuntists of his time; brother of Giovanni Animuccia, but whether older or younger is unknown. He was maestro di cappella of S. Giovanni in Laterano, after Rubini, in 1550–52. His madrigals and motets for four and six voices, scattered in many old collections, were very popular.—Fétis; Mendel.

**ANJOS, DINIZ DOS**, born at Lisbon in the first half of the 17th century, died in the monastery of Belem, Jan. 19, 1709. Church composer, entered the order of St.



## ANKERTS

Jerome at Belem, in 1656. Works: Responsorios para todas festas da primeira classe; Psalmos de vespervas, e Magnificat; Diversas missas, Vilhancicos et Motettes.—Fétis; Schilling; Vasconcellos.

ANKERTS, D'. See *Dankerts*.

ANNA BOLENA (Anne Boleyn), Italian opera, text by Felice Romani, music by Donizetti, first represented in Milan in 1831. This work, written for Pasta and Rubini, gave the composer a European reputation, and was long considered his masterpiece. It was produced in Paris, Sept. 1, 1831, and in London the same year. In it, in the rôle of Henry VIII, Lablache first won public attention. It was first given in New York, at the Astor Place Opera House, Jan. 7, 1850, with Signorina Bertucca in the title rôle.

ANNA VON LANDSKRON, German opera, text by Nehrlich, music by Abert, represented at Stuttgart, December, 1858.

ANNÉES DE PÉLERINAGE (Years of Pilgrimage), series of compositions for pianoforte, by Franz Liszt, op. 34. Première année, Suisse: 1. Chapelle de Guillaume Tell; 2. Au lac de Wallenstadt; 3. Pastorale; 4. Au bord d'une source; 5. Orage; 6. Vallée d'Obermann; 7. Églogue; 8. Le mal du pays; 9. Les cloches de Genève (nocturne). Seconde année, Italie: 1. Il sposalizio; 2. Il penseroso; 3. Canzonetta di Salvator Rosa; 4, 5, 6. Tre sonetti del Petrarca; 7. Après une lecture de Dante. Venezia e Napoli: 1. Gondoliera; 2. Canzone; 3. Tarantelle.

ANNETTE ET LUBIN, comedy in one act, in verse, text by Mme. Favart and the Abbé de Voisenon, music by Blaise, represented at the Comédie Italienne, Paris, Feb. 15, 1762. The libretto is an adaptation of Rousseau's *Devin du village*. It was reproduced in 1800, with new music by Martini and revised text by Lourdet de Santerre. La suite d'Annette et Lubin, text by Favart, music by Jadin, given at the Théâtre Feydeau, Paris, March 10, 1791, deals with the same story.

ANNETTE ET LUBIN, comedy in one act, in verse, text by Marmontel, music by Laborde, represented at the private theatre of Maréchal de Richelieu, March 30, 1762. The piece is Marmontel's tale dramatized, with some additional scenes.

ANNIBALE (Hannibal), Italian opera, music by Porpora, represented in Venice, 1731; music by Zingarelli, Turin, 1787; Hannibal, German opera, music by Johann Wolfgang Franck, Hamburg, 1681; Annibale in Bitinia, Italian opera, music by J. Niccolini, Padua, 1818; Annibale in Capua, P. A. Ziani, Venice, 1661; by Salieri, Vienna, 1801; by Cordella, Naples, 1808; text by Romanelli, music by Farinelli, Milan, 1810; by Ellerton, Prussia, about 1830; Annibale in Italia, text by Duranti, music by Paisiello, Turin, 1773; Annibale in Torino, music by Lodovico Ricci, Turin, 1830; Annibal et Scipion, by Jules Conrardy, Liège, 1860.

ANNIBALE, surnamed Patavinus or Padovano, born at Padua in the 16th century, died at Venice, probably in 1556. Contrapuntist, became organist at S. Marco, Venice, in 1552. He was also the best lute and harpsichord player of his epoch. Works: Liber primus motetorum quinque et sex vocum (Venice, 1576); Cantiones quatuor vocum (ib., 1592); Madrigali a cinque voci (ib., 1583); 2 masses (Venice, Antonio Gardane, 1566).—Fétis; Mendel; Schilling.

ANNUNCIAÇÃO, GABRIEL DA, born at Ovar, Portugal, in 1681, still living at Lisbon in 1747. He studied music in his native place, and in the convent of Leiria, having entered the Order of St. Francis in 1706. He occupied subsequently musical positions in the convents of his order at Coimbra, Oporto, and Lisbon. He left a great number of masses, anthems, motets, etc.—Fétis, Supplément, i. 17; Vasconcellos.

ANSANI (Anzani), GIOVANNI, born in Rome about the middle of the 18th century, died at Naples after 1815. Dramatic composer, one of the most famous Italian

tenor singers. He sang first at Copenhagen in 1770, in Holland in 1774, and at the Italian opera in London in 1782-84, after which he returned to Italy, and for several years was famous in Florence. After singing on the principal stages of Italy, he settled at Naples as a teacher. Works: *La vendetta di Mino*, opera, given in Florence, 1791; Duets for two sopranos; do. for soprano and tenor, with basso continuo.—Fétis; Mendel; Schilling.

**ANSCHÜTZ, JOHANN ANDREAS**, born at Coblenz, Germany, March 19, 1772, died there in 1858. Pianist, pupil of his grandfather, who was court organist and Kapelldirector to the Elector at Treves. In 1808 he founded, at Coblenz, a musical society with a school for instrumental and vocal instruction, which was subvened by the government. Works: *Sechs deutsche Lieder* (Bonn, Simrock); other songs and airs, German, French, and Italian (ib.); *Rhapsodische Gesänge*, op. 8 (Augsburg, Gombart); 3 songs (Leipsic, Breitkopf und Härtel); Waltzes for orchestra, books 1, 2, 3, 4 (Bonn, Simrock); Waltzes for pianoforte, books 2, 3, and 4 (ib.); 8 allemandes for do. (Augsburg, Gombart); Masonic hymn for three voices and chorus, with two violins, viola, and violoncello (Bonn, Simrock); *Tantum Ergo*; *Ecce Panis*; Masses with orchestra. His son Karl, born at Coblenz in 1815, died in New York, December, 1870; pupil of Friedrich Schneider, took charge of his father's musical institute in 1844, but went to England in 1848, and to America in 1857, where he conducted, for several years, Ullmann's opera orchestra. He composed songs and pianoforte pieces.—Fétis; Mendel; Schilling, Supplement.

**ANSIAUX, JEAN HUBERT JOSEPH**, born at Huy, Belgium, Dec. 16, 1781, died there, Dec. 4, 1826. Dramatic composer, pupil of Tingry on the pianoforte, and of Heukart in harmony; went to Paris in 1808, and after his return became the warm patron of all musicians and artistic institu-

tions of his native city. Works: *Les revenants*, opera; *L'apothéose de Grétry*, lyrical drama, given at Liège, 1820; *Jephthé*, oratorio; *La Fête de Sainte-Cécile*, cantata; 9 masses; 3 Te Deums; Overtures, and other works for orchestra.—Biog. nat. de Belgique, i. 338; Fétis; do., Supplément, i. 18.

**ANSORGE, CONRAD**, born at Buchwald, Silesia, Oct. 15, 1862. Pianist, pupil in Leipsic of Professor Paul (1880-82), and at Weimar (1885) of Liszt, with whom he went to Rome during the winter of 1885-86. From Weimar, whither he returned in the summer of 1886, he undertook concert trips to the larger cities of Germany, and in January, 1888, went to New York, where he made a successful début at Steinway Hall. Works: Sonata for pianoforte, in F minor; other pianoforte music.

**ANTÃO DE SANTA ELIAS**, born at Lisbon about 1690, died there in 1748. Harpist, went at an early age to America, where he received his musical education. After his return he entered the order of the Carmelites at Lisbon, and became mestre de capella. His works, consisting of masses, Te Deums, psalms, hymns, and cantatas are preserved in the library of his monastery.—Mendel; Schilling.

**ANTEGNATI, COSTANZO**, born at Brescia about the middle of the 16th century, died there after 1619. The son of Gratiadio Antegnati, the famous organ-builder, whose craft he followed; he was organist at the cathedral of his native city until 1619, when he had a stroke of paralysis. Works: *Canzoni a quattro voci*, four books (Venice, Vincenti); *Messe e motetti a due e tre chori* (ib., Magni); *Messe e sinfonie a otto* (ib.); *Motetti e letanie a tre* (ib.); *Messe a sei e otto voci* (ib., Gardano); *Inni d'intavolatura d'organo*; *L'antegnata, intavolatura di ricercate*; *Salmi a otto voci* (Venice, Gardano, 1592); *Motetti a tre voci*; *Motetti e messe a dodici in tre chori* (Venice, Vincenti); *Canzoni da sonare a quattro e otto voci* (Venice, 1619); *L'Arte organica* (Brescia, 1608).—Fétis, Schilling.

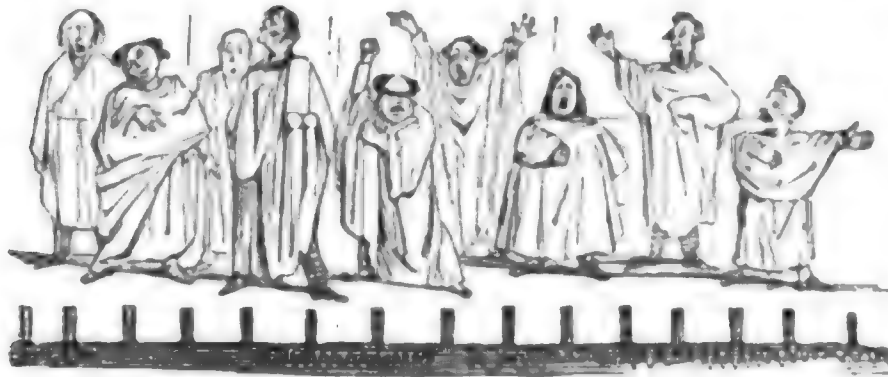
## ANTHIOME

**ANTHIOME, EUGÈNE JEAN BAPTISTE**, born at Lorient, France, Aug. 19, 1836, still living, 1888. Dramatic composer, pupil at the Paris Conservatoire of Elwart in harmony, of Bénoist on the organ, and of Carafa in composition; won the second grand prix in 1861, and became répétiteur at the Conservatoire in 1863. Works: *Il faut semer pour récolter*, opérette, given in Paris, Théâtre des Fantaisies Parisiennes, 1866; *Le dernier des Chippeways*, do., ib., Folies Bergères, 1876; 6 croquis d'album, suite de morceaux de piano (Paris, Grus). —Fétis, Supplément, i. 18.

**ANTIGONE**, the heroine of Sophocles's tragedy of the same name. The daughter of Œdipus and of Jocasta, she is condemned to be shut up in a subterranean cave by the

on the same subject; music by Galuppi, represented in Italy about 1754; music by Parenti, Italy, about 1786; by Campobasso, Milan, 1789; Bassili, Venice, 1800; by Orlandini, Bologna, 1818; *Antigone*, German opera, by J. A. Hasse, Brunswick, 1723, his first opera and his only one with a German text; by Bernasconi, Vienna, about 1745; by Wagenseil, Vienna, 1750; by Mortellari, Rome, 1782; opera seria in three acts, by Hoszisky, Rheinsberg, about 1787; grand opera in three acts, text by Marmontel, music by Zingarelli, Académie Royale de Musique, Paris, April 30, 1790; by Gandini, Modena, 1824; *Antigona ed Emone* (*Antigone and Hæmon*), ballet, music by Pierre Dutilleul, Naples, 1788.

**ANTIGONO** (*Antigonus*), Italian opera in three acts, text by Metastasio, music by Johann Adolph Hasse, first represented in Dresden, during the carnival, 1744. Scene in Thessalonica, a maritime city of Macedonia. Characters represented: Antigono Gonata, King of Macedonia; Berenice, Princess of Egypt, betrothed to Antigono; Is-



tyrant Creon because she had given sepulture, contrary to his orders, to the body of her brother Polynices. She kills herself, and her lover Hæmon, son of Creon, kills himself beside her. The original text of Sophocles, translated by Donner, music—introduction and seven numbers—by Mendelssohn, first represented at the Neue Palais, Potsdam, Oct. 28, 1841; first public performance, Berlin Opera, Nov. 6, 1841; given in Paris at the Odéon, May 21, 1844, and in London, Covent Garden, Jan. 2, 1845. The Invocation to Bacchus, called the Bacchus Chorus, is the most striking part. Its success in London was not great at first, owing to the way the chorus was put upon the stage, which was satirized by "Punch" (Jan. 18, 1845) in a cut here reproduced, but it finally ran forty-five nights. Italian operas

mene, daughter of Antigono, in love with Alessandro; Alessandro, King of Epirus, in love with Berenice; Demetrio, son of Antigono, also in love with Berenice; Clearco, captain of Alessandro and friend of Demetrio. Metastasio's libretto has been set to music also by Gluck, Rome, 1754; by Caffaro, Naples, 1754; by Santis, Naples, 1760; by Francesco Ciampi, Venice, 1762; by Galuppi, Italy, 1762; by Francesco Zanetti, Leghorn, 1765; by Majo, Naples, 1768; by Schwanberg, Brunswick, 1769; by Pietro Pompeo Sales, Munich, 1769; by Piccinni, Rome, 1771; by Tommaso Traetta, St. Petersburg, 1772; by Sacchini, London, 1773; by Giordani, London, 1773; by Anfossi, Rome, 1773; by Giuseppe Gazzaniga, Naples, 1779; by Paisiello, Naples, 1784; by Righini, Mainz, 1788; by Caruso, Rome,



## ANTIOCO

1788, Venice, 1794; by Peter von Winter, Naples, 1791; by Seracchini, Florence, 1794; Antigonus, by von Poissl, Munich, 1808.

**ANTIOCO** (Antiochus I.). See *Antiochus und Stratonice*.

**ANTIOCO** (Antiochus V.), Italian opera, by Angelo Tarchi, represented at Milan, 1788. Subject, Antiochus V. (Eupator), who was dethroned and put to death by Demetrius Soter.

**ANTIOCO IL GRANDE** (Antiochus the Great), Italian opera, music by Legrenzi, represented in Venice, 1681. Subject, the career of Antiochus III, King of Syria, who made warlike expeditions into India, Egypt, and Greece, and whose ambition was finally curbed by the Romans.

**ANTIOCHUS UND STRATONICE**, German opera, music by Graupner, represented at Hamburg, 1708; *Antiochus et Stratonice*, French opera, music by Langlé, Versailles, 1786. Subject, the love of Antiochus I. (Soter) for his stepmother Stratonice, wife of Seleucus Nicator, King of Syria. His father, discovering his son's malady through his physician Erasistratus, resigned her to him and made him King of Upper Asia. The operas *Antioco*, by Cavalli, Venice, 1658; Carpani, Bologna, 1673; and Gasparini, Rome, 1705, deal with the same subject.

**ANTOIN, FERDINAND D'**, flourished in Germany about 1780-94. Dramatic composer and pianist, chiefly self taught from the theoretical works of Marpurg, Kirnberger, and Riepel. He was a captain in the service of the Elector of Cologne, and during his campaigns and travels was much influenced by Italian and French music. Works: *Il mondo al rovescio*, opera buffa, given at Cologne, 1780; *Das tartarische Gesetz*, opera, ib., about 1783; *Das Mädchen im Eichthal*, ib., about 1790; *Otto der Schütz*, ib., about 1792; *Der Fürst und sein Volk*, operetta, ib., about 1793; *Ende gut, Alles gut, do.*, ib., 1794; Choruses to the tragedy of *Ianassa*; Symphonies and quartets.—Fétis; Schilling.

**ANTONELLI** (Antinelli), **ABONDIO**, born in the second half of the 16th century,

died in Rome, probably in 1669. He was maestro di cappella of the episcopal church at Benevento, Naples, and in 1608 of San Giovanni in Laterano, Rome. Works: *Missa a quattro voci e quattro Motetti a due, con organo* (Rome, 1629); *Missa breve a quattro, Salmi e motetti a tre e quattro, con basso continuo* (ib., 1628); *Liber primus diversarum modulationum* (ib., 1615); *Motetti a quattro chori*.—Fétis.

**ANTONI, ANTONIO D'**, born at Palermo, June 25, 1801, still living, 1888. Dramatic composer, earned applause even as a boy of twelve with a mass, composed for the Feast of St. Cecilia; wrote his first opera when eighteen, and became director of the opera at Syracuse and at Malta. After travelling in France and England, he settled at Venice to teach music and went afterwards to Trieste, whither he returned after a stay at Florence. In 1851 he founded the *Accademia Filarmonica*, of which he became director. Works—Operas: *Un duello*; *Gli amanti burlati*, given at Syracuse about 1820; *Il peregrino*, Malta; *Arminia*, Trieste; *Amazilda*, Florence; Several cantatas, Fugues for four hands, Canons, etc.—Wurzbach, i. 47; Mendel.

**ANTONII, PIETRO DEGLI**, born at Bologna about 1630, died there shortly after 1718. Church composer and cornet player, became maestro di cappella of S. Giovanni in Monte, and was one of the members of the *Accademia Filarmonica* from its foundation in 1666, and principe six times between 1676 and 1718. Works; *Missa e salmi a tre voci*, op. 2 (Bologna, Monti, 1670); *Concerti da chiesa a due violini, viola e continuo per organo*; *Sonate, arie, gighe e balletti a tre stromenti*, op. 4; *Ricercate a violino solo e violone o continuo*, op. 5 (Bologna); *Sei motetti a voce sola*, etc., op. 7 (ib., 1696); *Tre messe per due soprani e basso con due violini*, op. 8.—Fétis; Schilling.

**ANTONIOTTI, GIORGIO**, born in Lombardy in 1692, died at Milan in 1776. Instrumental composer of repute in his time.



## ANTONY

He lived several years in Holland, where he published in 1736 his first work, consisting of twelve sonatas for viola di gamba; afterwards went to London, where he resided for more than twenty years, and where an English translation of his "Arte armonica," a treatise on composition, was published in 1761. About 1770 he returned to Milan.—Fétis; Schilling.

**ANTONY AND CLEOPATRA.** See *Cleopatra*.

**ANTONY, FRANZ JOSEF**, born at Münster, Westphalia, Feb. 1, 1790, died there in 1837. Organist, son and pupil of Josef Antony (1758–1836, organist of Münster Cathedral); became choir director at the cathedral in 1819, and organist, succeeding his father, in 1832. Works: *Die Muse*, cantata; *Wer spannet den Bogen*, do.; *Masses*, chorals, and other church music; *Quartets for strings*; *Sonatas for pianoforte*. He was also a learned writer on music.—Fétis; Mendel; Schilling, Supplement.

**AMERICAN SYMPHONY**, by Louis Maas, op. 15, first performed in the Music Hall, Boston, Dec. 14, 1883, with great success. The work, which was suggested while travelling on the prairies, is dedicated to President Arthur. It is in four parts: 1. *Morning on the Prairies*; 2. *The Chase*; 3. *An Indian Legend*; 4. *Evening, Night, and Sunrise*.

**ANVIL CHORUS.** See *Trovatore*.

**AOUST, Marquis JULES D'**, born in France about 1825, still living, 1888. Amateur dramatic composer, author of the operettas: *L'amour voleur*, given in Paris, 1865; *La ferme de Miramar*, ib., Théâtre de l'Athénée, 1874.—Fétis, Supplément, i. 18.

**APEL, GEORG CHRISTIAN**, born at Tröchtelborn, near Erfurt, Nov. 21, 1775, died at Kiel, Aug. 31, 1841. Contrapuntist and organist, pupil at Erfurt of Kittel; became organist in 1796 at St. Thomas's Church there, and in 1804 at St. Nicholas's in Kiel, where he was also appointed musi-

cal director at the University in 1818. He deserves much credit for the development and treatment of church music, and especially of the Protestant choral, which was promoted through his *Choral-Melodienbuch* (1817). Only a few of his compositions, among which is a successful oratorio, were printed.—Allgem. d. Biogr., i. 500; Jahn, *Gen. Aufsätze* (1866), 1.

**APELL, (JOHANN) DAVID VON**, born at Cassel, Feb. 23, 1754, died there in 1833. Dramatic composer, pupil of the court musician Wiesel, then at Rinteln of the organist Müller, and after his return to Cassel of Rodewald and Johann Braun the younger; finally, of the court organist Kellner. He began to acquire reputation in 1780, became a member in 1786, under the name of Capelli, of the *Accademia Filarmonica* at Bologna, and, under the name Filleno Tindaride, of the *Arcadi Illustri* at Rome; and in 1791 was made an honorary member of the Stockholm Academy, and in 1800 a knight of the Golden Spur by Pope Pius VII., to whom he had dedicated a mass. At Cassel he reorganized the Philharmonic Society, and became its first director. Works: *La clemenza di Tito*, opera, given at Cassel about 1786; *Tancredi*, do., ib., about 1789; *L'amour peintre*, comic opera, ib., 1796; *Ascanius und Irene*, drama, ib., 1797; *Das Fest der Gatten*, musical prologue, ib., 1797; *Euthyme et Lyris*, *Renaud dans la forêt enchantée*, ballets, ib., 1782; Mass dedicated to Pius VII. (1800); *Laudate Dominum*, psalm with full orchestra; *Beati omnes*, do.; *Tantum ergo*. Cantatas: *Anacreon*; *La tempesta*, *La gelosia*, *La scusa*, with full orchestra (1786); *Der Traum*: *Ah nò! l'augusto sguardo*, dedicated to the Queen of Prussia; *Kantate zur Kirchweihe* (1795); *Il trionfo della musica*, with full orchestra (1806); 3 symphonies for grand orchestra (1783); 3 quartets for two violins, violoncello, and bass (1784); 12 nocturni for wind instruments; 6 polonaises for grand orchestra; 6 marches for the Hessian Guard; Choruses with full

## APELLE

orchestra; 24 Italian scenas and airs, with do.; 6 Italian duets for soprano and contralto, with do.; 6 canzonets (1791); 3 do, with viola and bass.—Fétis; Gerber, N. Lex.; Mendel; Schilling.

**APELLE E CAMPASPE** (Apelles and Campaspe), Italian opera, music by Zingarelli, represented at Venice, 1794; music by Tritto, Milan, 1796; *Apelle et Campaspe*, French opera, text by Dumoustier, music by Eler, given at the Opéra, Paris, July 12, 1798. Subject, the love of the painter Apelles for Campaspe, the favourite concubine of Alexander the Great, said by some to have been the model of the Venus Anadyomene.

**APOLLINI, SALVADORE**, born in Venice about the beginning of the 18th century. Dramatic and vocal composer. At first a barber, he studied the violin and played on it his barcaroles, which became popular among the boatmen of Venice. He composed the three operas: *Fama dell' onore e della virtù*, given at Venice, 1727; *Metamorfosi amorosi*, ib., 1732; *Il pastor fido*, ib., 1739.—Fétis; Schilling.

**APOLLO AND DAPHNE**. See *Dafne*.

**APOLLO ET HYACINTHUS**, Latin comedy, music by Mozart, represented in the Aula of the University of Salzburg, May 13, 1767. Mozart, who was then but eleven years old, played the harpsichord at the performance. The MS. of the music, which is written for five voices, covers one hundred and sixty-two pages.

**APOLLON, BERGER D'ADMÈTE** (Apollo, Shepherd of Admetus), opera in one act, music by Grenet, represented at the Opéra, Paris, 1759. The same episode, the story of the god tending the flocks of Admetus at Phœræ in Thessaly, on the banks of the Amphrysus, is treated in *Apollo in Tessaglia* (Apollo in Thessaly), music by Franceschini, Bologna, 1679; *Apollo unter den Hirten* (Apollo among the Shepherds), German Liederspiel, music by Schweitzer, Germany, 1778; do., German opera, music by Stegmann, Königsberg, 1775.

**APOLLON ET CORONIS** (Apollo and Coronis), French opéra-ballet, text by Fuze-lier, music by Jean Baptiste Rey, represented at the Académie Royale de Musique, Paris, May 3, 1781. The libretto deals with the loves of Apollo and Coronis, who became by him the mother of Æsculapius, and who was finally slain by him through jealousy.

**APOLLONI, GIOVANNI**, Cavaliere, born at Arezzo about 1650. Dramatic composer, author of three operas: *Dori*, ossia *lo schiavo regio*, given in Rome about 1680; *L' Ar-gia*, in the theatres of Italy, about 1682; *L' Astiage*, ib., about 1683.—Fétis.

**APOLLONI, GIUSEPPE**, born at Vicenza, contemporary. Dramatic composer. Works: *L' Ebreo*, opera seria, given first probably at Venice, 1855 or 1856, then on all the principal stages of Italy; *Pietro d' Albano*, Venice, 1856; *Adelchi*, ib., 1857; *Il Conte di Königsberg*, Florence, Teatro della Pergola, 1866; *Gustavo Waza*, Trieste, Teatro Comunale, 1872.—Fétis, Supplément, i. 18.

**APOSTEL VON PHILIPPI, DIE**, oratorio, for unaccompanied male voices, text by Giesebrecht, music by Karl Lœwe, op. 48, first performed at the music festival in Jena, Aug. 13, 1835.

**APPEL, KARL**, born at Dessau, March 14, 1812. Violinist, pupil of Concertmeister Lindner on the violin, and of Friedrich Schneider in theory and composition; early entered the ducal orchestra as violinist, and succeeded his master as Concertmeister. Among his vocal music, the quartets for male voices are especially liked. He also wrote an opera, *Die Räuberbraut*, which was performed at Dessau, 1840.—Mendel.

**AQUIN, D'**. See *Daquin*.

**ARABESKE** (Arabesque), the title given by Robert Schumann to a piece for the pianoforte, op. 18, written somewhat in rondo form. Composed in 1839, dedicated to Frau F. Serre; published by C. A. Spina (Vienna).

**ARABI NELLE GALLIE, GLI** (The Arabs in Gaul), opera in four acts, libretto

from the romance by D'Arlincourt, entitled "Le renégat" (The Renegade), music by Giovanni Pacini; first represented at Milan in 1827, then at Turin, Dec. 26, 1828, and in Paris, at the Théâtre Italien, with seven new numbers, Jan. 30, 1855. Pacini himself superintended the representations in Paris, where the opera was given under the new title, *L'ultimo de' Clodovei*. It was first given in New York, at the Opera House in Church Street, Jan. 20, 1834. The action passes in Gaul in the time of Charles Martel. Clodomir, formerly affianced to Ezilda, Princesse des Cévennes, has embraced the part of the Arabs, or Saracens, and under the name of Agobar is devastating his native country. Leodato, general of Charles Martel, is overcome and is about to lose his life, when Ezilda comes out of a monastery, where she had taken refuge, and implores clemency for Leodato, who had previously made to her an avowal of his love. She recognizes in Agobar her old lover, the two renew their love, and the Saracen leader orders his troops to stop the pillage, and to respect the country of his mistress. The soldiers murmur and form a plot against Agobar, and, notwithstanding the warning of the generous Leodato, he is killed, and Ezilda, casting herself on his dead body, makes known that he is Clodomir, her affianced. Pacini's best work. The duet in the third act, between Agobar and Ezilda, "Va, menzogner," is its most noted number. *Gli Arabi nelle Gallie*, opera semi-seria, music by Schöberlechner, Florence, 1815, has a different libretto, older than D'Arlincourt's romance, which was not published until 1822.

ARAJA, FRANCESCO, born at Naples in 1700, died at Bologna about 1770. Dramatic composer, attracted attention with his first opera in 1730, went to St. Petersburg with a troupe of Italian singers in 1735, and became conductor of the orchestra at the Italian opera there. Highly esteemed and distinguished in many ways for twenty-three years, he returned to Italy

in 1759, and settled in Bologna, where he was made honorary member of the Accademia Filarmonica, and gathered around him a circle of young artists, mostly without means, who praised him as their teacher and benefactor. In 1761 he visited Russia again, but returned to Bologna in the year following, after the assassination of Peter III. He is said to have been the first to compose an opera (1755) in the Russian language. Works: *Berenice*, given at a château of the Grand Duke of Tuscany, near Florence, 1730; *Amor regnante*, Rome, 1731; *Lucio Vero*, Venice, Teatro di S. Giovanni Crisostomo, 1735; *Abiatare*, St. Petersburg, 1737; *Semiramide*, ib., 1738; *Scipione*, ib., 1739; *Alessandro nell' Indie*, ib., about 1740; *Arsace*, ib., 1741; *La Russia afflitta e riconsolata*, Moscow, 1742; *Belierofonte*, St. Petersburg, about 1743; *Selleuco*, ib., 1744; *Cephalus and Procris*, Russian opera, ib., 1755; *La Cimotea*, lyric drama, given (at Bologna?) about 1765; *La natività di Gesù*, oratorio.—Fétis; Mendel; Schilling.

ARANAZ, PEDRO, born at Soria, Spain, in the 18th century, died, at an advanced age, at Cuenca, about 1825. Church composer, became maestro de capilla at the Cathedral of Cuenca towards the end of the 18th century. His music is preserved at Cuenca, in the Escorial, and in several churches of Spain. He wrote a treatise on counterpoint and composition, esteemed in his country.—Fétis.

ARANGUREN, JOSÉ, born at Bilbao, Spain, May 25, 1821, still living, 1888. Pianist, pupil of Nicolas Ledesma on the pianoforte, of Fausto Sanz on the violin, then in Madrid (1844-48) of Hilarion Eslava in composition. He began teaching, and in 1867 became adjunct professor of harmony at the Conservatorio, Madrid. He has composed much sacred music, pianoforte pieces, and songs, and published in 1855 a method for the pianoforte, which has had five editions, and in 1861 a treatise on harmony.—Fétis, *Supplément*, i. 19.



## ARAUJO

**ARAUJO** (Arnujo), **FRANCISCO CORREA DE**, born in Spain about 1581, died at Segovia, Jan. 13, 1663. A Dominican monk, at first organist of San Salvador at Seville, then professor at Salamanca, and finally Bishop of Segovia. A number of his compositions, consisting of psalms, motets, and vilhancicos, formed part of the famous musical library of King John IV. of Portugal, as did also his treatise: *Casos morales de la música*.—Fétis; do., Supplément, i. 19.

**ARBACE** (Arbaces), Italian pasticcio, music by Handel, performed at Covent Garden, London, Jan. 5, 1734. The libretto is an adaptation of Metastasio's *Artaserse*, renamed after one of the principal characters, and the music consists entirely of selections from the composer's own works. The score is in the Hamburg Library.—Rockstro, *Life of H.*, 322.

**ARBAN, JOSEPH JEAN BAPTISTE LAURENT**, born in Lyons, Feb. 28, 1825, still living, 1888. Pupil of the Paris Conservatoire; then studied under Dauvergne, and took the second prize for the trumpet in 1844, and the first in 1845. His playing on the cornet-à-pistons, which had just come into popular favour, was considered remarkable. He played at the Concerts Musard, and afterwards became leader at the Casino-Cadet, at the Valentino, Frascati's, and at the Opéra balls after Strauss's retirement. In 1857 he was appointed professor of the sax-horn at the Conservatoire, and in 1869 was made director of a class on the cornet. He has composed a great deal of music for his instrument, besides *Grande Méthode complète de cornet-à-pistons et de sax-horn* (Paris).—Fétis, Supplément, i. 20; Mendel, *Ergänz.*, 15.

**ARBITRE D'UNE VIE**. See *Muette de Portici*.

**ARCADELT** (Archadelt, Arcadet, Harchadelt, Arkadelt), **JACOB**, born in the Netherlands towards the end of the 15th century, died in Paris (?), 15—. The story that he was a pupil of Joaquin Deprès is probably

untrue. In 1540 he was admitted into the Pontifical Choir at Rome, and in 1555 (?) entered the service of the Cardinal Charles of Lorraine, Duke of Guise, whom he followed to Paris. Arcadelt was one of the many Flemish composers who migrated to Italy; he helped to found the "great" Roman school, and was one of Palestrina's most distinguished forerunners. He united French delicacy of sentiment, Flemish mastery of musical form, and Italian culture in quite an exceptional way, and was at once one of the most important and prolific composers of his day. Together with Willaert and Verdelot, he was one of the founders of the madrigal. His first book of 53 madrigals (Venice, 1538) reached its sixteenth edition in 1617, and was followed by five other books. If in his church compositions Arcadelt's style is of almost heroic grandeur, and shows the most complete mastery over all the intricacies of counterpoint (albeit he seems to have despised the then popular "Netherlandish tricks"), in his Italian madrigals we discover perhaps the first dawn of the sentimental element in music. His French chansons, on the other hand, are perfect little cabinet-pieces of contrapuntal elaborateness. Notwithstanding the glorious musical epoch which followed close upon his death, Arcadelt's works were long looked upon with the greatest veneration; Frescobaldi wrote an organ piece on a theme "del Signore Arcadelt," and even Liszt wrote a pianoforte piece on an Ave Maria of his. His published works are: Three books of Masses for 3, 4, 5, and 7 voices, Paris, Adrien Le Roy, 1557 (one book of these, for 4 and 5 voices, republished, 4to, in 1583); *Il primo libro de' madrigali a più voci*, Venice, 1538 (subsequent editions in 1539, 1540 [ib., Vincenzo Bianchi], 1541, 1542, 1545, 1550, 1551, 1552, 1556, 1560, 1568, 1581, 1603, 1606, 1617); *Il secondo libro de' madrigali*, etc., Venice, Antonio Gardane, 1539; Four other books of madrigals, published about the same period; *L'excellence des chansons*



musicales, Lyons, 1572 (2d ed., 4to, ib., 1587), not a theoretical work, as Forkel and Lichtenthal have supposed, but a book of chansons; *Chansons françaises à plusieurs parties*, Lyons, 1586. Other chansons are in *Le dixième de chansons à quatre parties composées par plusieurs auteurs*, Paris, Nicolas Du Chemin, 1552, and in some collections published by Adrien Le Roy; also in Adriani Wigliar, Cypriani de Rore, Archadelt et Johannis Gero, *cantiones trium vocum, aliaque madrigalia trisona diversorum auctorum*, Venice, 1565. (Title and date, from Ambros, not found in Eitner's Bibliography, which, however, mentions a collection, published by Scotto, Venice, 1566, bearing the same title in Italian.) Also an Ave Maria, London, Musical Times, No. 183, and an 8-voice Pater noster, Commer, "Collectio," viij. 21. Three sacred pieces are in the collection "*Piissimæ ac sacratissimæ lamentationes, etc.*" Paris, Adrien Le Roy, 15—, and three others in "*Canticum B. V. Mariæ quod Magnificat inscribitur octo modis, etc.*," ib., 15—. Some four- and five-voice motets are in Forster's collection.—Ambros, iii. 576; Grove, i. 81.

ARCAIS, FRANCESCO, Marchese D', born in Italy about 1830, still living, 1888. Dramatic composer, and musical critic of the most conservative stamp, extending his opposition to everything modern, even to Gounod's Faust. Works: *I due precettori*, opera buffa, given about 1863; *Sganarello*, do., Milan, Teatro Rè, 1871; *La guerra amorosa*, Florence.—Fétis, Supplément, i. 20.

ARCHAMBEAU, JEAN MICHEL D', born at Herve, Belgium, March 3, 1823, still living, 1888. Organist, first instructed by his father, then pupil of Goffin and of Joseph Massart, and studied harmony and counterpoint from the treatises of Cherubini, Catel, and Fétis. When scarcely fifteen years old, he became instructor of music at the college of his native city, and ten years later organist at Petit-Rechain. Works: 2 masses for three men's voices,

with organ; 12 litanies; 7 motets; Romances without words, for pianoforte, etc. He has also composed an operetta, which was given at Liège, Théâtre du Gymnase, 1859. His brother Édouard (born at Herve, Dec. 8, 1834), is a pianist, and has published several compositions for his instrument.—Fétis, Supplément, i. 21.

ARCHER, FREDERIC, born of English parentage, Oxford, England, June 16, 1838, still living, 1888. Organist, pupil of his father. In 1847 he became a chorister at Margaret Chapel (now All Saints' Church), London, and about five years later organist of St. Clement's, Oxford, and then of Merton College, holding both appointments. After travelling on the Continent he was appointed organist of the Panopticon, now the Alhambra Theatre, and in 1862 gave weekly recitals on the great organ at the Universal Exhibition, in London. In 1863, in association with Julius Benedict, he directed the concerts of the Vocal Association; in 1865 became organist and choirmaster of Christ Church, Lancaster Gate, London; then of the Church of the Jesuit Fathers, Farm Street, until 1873, when he accepted a similar position at Alexandra Palace, which was shortly after burned. In 1875, when the new Palace was completed, he resumed his position, and gave more than 2,000 recitals on the great organ, without repeating a programme. In 1877 he was given the entire musical direction of Alexandra Palace, and, besides the organ recitals, conducted the orchestral concerts and the English opera in the theatre. In 1879 he became musical examiner in the University of Glasgow; and in 1880 formed an English opera company, which gave performances in the chief cities of England. He visited America in 1881, played in many of the principal cities, and, after a short visit to London, became organist of Plymouth Church, Brooklyn, and subsequently of the Church of the Incarnation, New York, during which he gave a series of ninety organ concerts in Chickering

## ARDEMANIO

Hall. In 1885 he founded and edited *The Keynote*, a musical journal, and in 1887 became conductor of the Boston Oratorio Society, and removed to that city, where he still resides. Works: *Adagio maestoso* for organ; *Fugue in D minor*, id.; *Grand fantasia in F*, id.; *Andantes in D, F, and A*, id.; *Concert variations*, id.; *Marche triomphale*, id.; 12 pieces, id.; 2 gavottes in D and E-flat, for pianoforte; *Polka de salon*, id.; 3 *impromptus*, id.; *King Witlaf's Drinking-horn*; *Songs*, *part-songs*, etc. He is the author also of "*The Organ*," a theoretical treatise, with original exercises and compositions; and of "*The Collegiate Organ Tutor*" (London, n. d.).

ARDEMANIO, GIULIO CESARE, born (?), died in Milan in 1650. Maestro di cappella and organist of the churches S. M. della Scala and S. Fedele. His compositions were held in high esteem long after his death. Among them are: *Motetti* (Milan, 1616); *Faux-Bourbons* (ib., 1618); *Musica a più voci con basso per l'organo* (ib., 1628).—Fétis; Schilling.

ARDITI, LUIGI, born at Crescentino, Piedmont, July 16, 1825. Dramatic composer and violinist, pupil, in 1836-42, at the Conservatorio, Milan. In 1843 he made his début as director of the opera at Vercelli, where he was made honorary member of the Accademia Filarmonica. With Bottesini he visited Havana in 1846, and then Boston, Philadelphia, and New York, where he conducted the opera at the opening of the Academy of Music, Oct. 2, 1854. In 1856 he visited Constantinople, and in 1858 settled in London as conductor at Her Majesty's Theatre. He afterwards travelled with an Italian company through the principal German cities, and conducted Italian



opera at St. Petersburg in the winter of 1871-73, and at Vienna each spring after 1870. Works: *I briganti*, opera, given at the Conservatorio, Milan, 1841; *Il corsaro*, do., Havana, about 1846; *La spia*, do., New York, 1856; *Overture* (1840); do., and *Souvenir de Donizetti* (1842); *Commemoration ode*, given at the Crystal Palace, June 10, 1873, and *Il Bacio*, vocal waltz; *L' Ardita*, do. He has also written violin music, consisting of arrangements from operas, or American songs.—Fétis, *Supplément*, i. 21; Mendel; Vapereau, 1880.

ARDITI, MICHELE, Marchese, born at Presicca, Naples, Sept. 29, 1745, died in Naples, April 23, 1838. Amateur dramatic composer, pupil of Jommelli. In 1807 he became director-general of the Museo Reale Borbonico. Works: *Olimpiade*, opera; *Sacred and secular cantatas*; *Motets*; *Symphonies*; *Overtures*; *Sonatas for pianoforte*; *Arias with orchestra or pianoforte*.—Fétis.

ARDORE, Principe D'. See *Milano*.

ARENA, GIUSEPPE, born in Naples (?) at the beginning of the 18th century. Dramatic composer, very popular in his time. Works—Operas: *Achille in Sciro*, given in Rome, 1738; *Tigrane*, Venice, 1741; *Alessandro in Persia*, London, 1741; *Farnace*, Rome, 1742. He left in manuscript: *Principj per cembalo o organo*.—Fétis.

ARENS, FRANZ XAVIER, born, of German parentage, on the banks of the Moselle, Germany, Oct. 28, 1856, still living, 1888. Organist, pupil on the pianoforte and organ of his father. When fifteen years old he became organist and choirmaster in a small town near Cleveland, Ohio; after finishing the normal school course at St. Francis, near Milwaukee, where he studied the organ, the violin, and harmony and singing, he took charge of a church choir in Milwaukee, at the same time continuing his lessons in counterpoint with Prof. Singenberger of the St. Francis Normal School. After acting as musical director of Canisius College, Buffalo, N. Y., three years, he went

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to Europe, where he studied for two years in Munich, counterpoint, instrumentation, and the organ with Rheinberger, conducting under Abel, and in Dresden composition under Wüllner, the pianoforte and organ under Jannsen, and score-reading under Kirchner. Upon his return to America he took the conductorship of the Cleveland Gesang Verein and of the Cleveland Philharmonic Orchestra, but resigned the latter position in 1887. He has also been organist in one of the churches of that city since 1886. Works: Prelude and Fugue for organ, 1883; The Troubadour, for solo, chorus, and orchestra; Salve Regina, for mixed chorus, 1884; String quartet in A minor, produced in Dresden, 1884; *Symphonic Fantasia*, Indianapolis, 1887; Slumber sweetly, song; Other songs, and music for mixed chorus.

**ARETINUS, PAULUS**, Italian church composer of the 16th century. He is known by the following works, preserved in the royal library at Munich: *Sacra responsoria, tum natali Domini, etc.* *Responsoria hebdomadæ sanctæ, etc.* (Venice, 1547); (ib., 1544); *Libro primo delli madrigali cromatici* (ib., 1549).—Fétis; Mendel.

**ARGENTILLY, CARLO D'**, born probably in Picardy, France, contemporary of Arcadelt, and, like him, singer and composer in the Pontifical Chapel, in the first half of the 16th century. Some of his works, bearing the date of 1543, are preserved in the library of the Vatican, and justify the high estimation in which they were held in his time.—Schilling.

**ARGINE, CONSTANTINO DALL'**, born at Parma, May 12, 1842, died in Milan, March 1, 1877. Dramatic composer, author of operas and ballets given in Italy.

**ARIA DELLA CALUNNIA**. See *Barbiere di Siviglia*.

**ARIADNE**, Italian opera, text by Paolo Rolli, music by Porpora, represented at the Lincoln's Inn Fields Theatre, London, Dec. 29, 1733. This was one of the operas put upon the stage by Handel's rivals, who pre-

tentionally called their enterprise the "Opera of the Nobility." Porpora directed the performance in person.—Rockstro, Handel, 189.

**ARIANNA (Ariadne)**, Italian opera seria, text by Rinuccini, music by Claudio Monteverde, represented in Mantua, 1607, to celebrate the marriage of Francesco di Gonzaga, son of the Duke, with Margherita, Infanta of Savoy. The success of this work, written in competition with Gagliano's *Dafne*, which was produced at the same time, was unprecedented. It is said that the audience was moved to tears during the performance of the scene in which Ariadne laments the departure of her faithless lover, the only part of the work, excepting a few passages of recitative, now preserved to us; and that the composer's power was similarly shown on the reproduction of the opera in Venice, thirty years later. The story of the desertion of the unfortunate daughter of Minos by Theseus and her subsequent finding and marriage by Bacchus has also inspired many other musicians: *Ariadne*, music by Niccolo Porpora, London, 1733; *Ariana*, music by Feo, Rome, 1728; music by Benedetto Ferrari, Venice, 1640; *Arianna*, music by Handel, London, 1734; music by Adolfati, Genoa, 1750; *Ariane*, opera in five acts, text by the Abbé Perrin, music by Cambert, London, 1667; *opéra-ballet*, music by Batistin, Versailles, about 1717; *scène lyrique*, music by Jean Baptiste Rochefort, Paris, 1785; *Ariadne*, music by Conradi, Hamburg, 1691; music by Keiser, Hamburg, 1722; *Ariana abbandonata (Ariadne Abandoned)*, music by Boniventi, Venice, 1719; *Ariana e Bacco (Ariadne and Bacchus)*, music by Tarchi, Turin, 1785; *Ariane et Bacchus*, opera in five acts, text by Saint-Jean, music by Marais, Paris, March 8, 1696; do., music by Bouvard, represented at the Court of France, 1729; do., ballet, music by J. B. Rochefort, Paris, 1793; *Bacchus und Ariadne*, ballet, music by Thaddeus Weigl, about 1800; *Nozze d' Arianna e di Bacco (Nuptials of Ariadne and Bacchus)*,



## ARIANNA

music by Holzbauer, Vienna, about 1780; *Ariadne auf Naxos*, melodrama, music by George Benda, Gotha, about 1769; opera, music by Bernhard Klein, Berlin, 1825; opera in two acts, music by Mme Paradies, Vienna, 1791; drama, text by Th. Krebs, music by Max Selfriz, Löwensberg, 1861; *Ariane dans l'île de Naxos*, opera in one act, text by Moline, music by Edelelmann, Paris, 1782; *Ariane et Thésée* (*Ariadne and Theseus*), opera in five acts, text by Lagrange-Chancel and Roy, music by Mouret, Paris, 1717; *Ariana e Teseo*, Italian opera, music by Niccolò Porpora, Vienna, 1714; by Cafaro, Naples, 1766; by Fischietti, Dresden, 1769; by Peter von Winter, Vienna, about 1796; by Benvenuti, Pisa, 1810; *Trionfo d' Ariana* (*Triumph of Ariadne*), music by Anfossi, Prague, about 1784; by Righini, Berlin, 1795.

**ARIANNA**, Italian opera, text by Francis Colman, music by Handel, first represented at the King's Theatre, London, Jan. 26, 1734. The score is dated Oct. 5, 1733. The part of Theseus was magnificently sustained by Giovanni Carestini, an artificial contralto brought from Italy by Handel to take the place of Senesino, who had deserted him to join the rival company at the Lincoln's Inn Fields Theatre. The opera contains some very dramatic situations, and the minuet in the first scene was long popular.—*Rockstro*, Handel, 189; *Crysander*, ii. 334.

**ARIANNA A NAXOS**, cantata for voice with pianoforte, by Josef Haydn, composed in Vienna, 1790. Consisting of a recitative: *Teseo mio ben*, and the aria: *Dove sei, mio bel tesoro*. This vocal scena describes the moment of the myth when Ariadne, awaking on the rocky shore, spies the ship of Theseus sailing away in the distance. It is a highly dramatic scena, calling, however, for an orchestral accompaniment, which was supplied afterwards (1809) by Kapellmeister G. Abraham Schneider in Berlin.—*Pohl*, ii. 237, 358.

**ARIENZO, NICOLA D'**, born in Naples, Dec. 24, 1843. Dramatic composer,

pupil of Pietro Labriola on the pianoforte and of Vincenzo Fioravanti, Moretti, and Mercadante in harmony and counterpoint. He made his début at the age of sixteen by producing an opera buffa, in Neapolitan patois, played in a trio of his own composition at the Bonamici concert in 1864, became professor of harmony and composition at l' Albergo de' Poveri, and at the College of San Pietro a Majella, Naples. His four nocturnes for two, three, and four voices, won the second prize of the Società del Quartetto, Milan, in 1869. Works—Operas: *Monzù Gnazio o La fidanzata del Perucchiere* (opera buffa in Neapolitan dialect), given at Naples, Teatro Nuovo, 1860; *I due mariti*, ib., Teatro Bellini, 1866; *Le rose*, ib., 1868; *Il cacciatore delle Alpi*, ib., 1870; *Il cuoco*, ib., Teatro Rossini, 1873; *I viaggi*, Milan, Teatro Castelli, 1875; *La figlia del diavolo*, Naples, Teatro Bellini, 1879; *I tre coscritti*, ib., Albergo de' Poveri, 1880; *Pensiero sinfonico*, performed in Rome, 1871; *Il Cristo sulla croce*, cantata; several overtures, and much vocal music.—*Fétis*, *Supplément*, i. 22; *Riemann*; *Vapereau* (1880).

**ARIODANT** (Ital., *Ariodante*), lyrical drama in three acts, text by Hoffmann, subject from the "*Orlando Furioso*" of Ariosto, music by Méhul; first represented at the Théâtre Favart, Paris, Oct. 11, 1799. It was the composer's favourite opera, but, though containing many dramatic beauties, was not very successful. Some of its airs were long popular, especially the romance: "*Femme sensible, entends-tu le ramage?*"; the duet of Ariodant and Ina, "*Dissipons ce sombre nuage*"; and the air of Dalinda, "*Calmez, calmez cette colère*." Other operas on same subject: *Ariodante*, Italian opera, music by Giovanni Maria Costa, Genoa, 1655; music by Pollarolo, Venice, 1716; music by Bioni, Breslau, 1727; music by Handel, London, Jan. 8, 1735.

**ARION**, lyric tragedy in five acts, text by Fuzelier, music by Matho, represented at



## ARIOSTI

the Académie Royale de Musique, Paris, April 10, 1714. Subject, the story of Arion the Greek bard.



**ARIOSTI, ATTILIO**, born in Bologna about 1660, died (?). A Dominican monk, who, under a papal dispensation, gave up his ecclesiastical profession to follow that of music, which art he had studied from youth up. With the exception of one oratorio and a few cantatas, he wrote only for the stage. His first opera, *Dafne* (text by Apostolo Zeno) was brought out with fair success at Venice in 1686. Besides being a composer of great merit, he was a clever performer on the violoncello and the viol d' amore. In 1690 he was made either private composer or maestro di cappella to the Electress of Brandenburg, which post he held until 1716. During this period he probably left Berlin twice, once on a visit to Italy, and once to Austria. He first appeared in London at the performance of Handel's *Amadis*, in which he played a solo for the viol d' amore. In 1720 the directors of the opera engaged him, together with Handel and Bononcini, to write for their theatre. The first opera given was *Muzio Scevola*, written by all three composers in collaboration, the first act being by Ariosti. But Handel's genius finally threw his two rivals into the shade, and at the close of the season of 1727 Bononcini and Ariosti were dismissed. In 1728 Ariosti quitted England, and nothing is known of his subsequent life. Fétis's story that, previous to his departure, he published a volume of cantatas by subscription, realizing £1,000, may or may not be true; at any rate, he was miserably poor at the time. He was a man of talent and great cleverness rather than of genius. The list of his works, with date of first performance and publication, is: *Sta. Radegonda*, *Regina di Francia*, oratorio,

1693; *Dafne*, Venice, 1686 (pub. 1696); *Erifile*, ib., 1697; *La festa d' Imenei*, near Berlin, 1700; *Atya*, Lützenburg, 1700; *La madre de' Maccabei*, Venice, 1704; *Nabucodonosor*, Vienna, 1706; *La più gloriosa fatica d' Ercole*, Bologna, 1706; *Amor tra Nemici*, Vienna, 1708; *Ciro*, London, 1721; 1st act of *Muzio Scevola*, ib., 1721; *Coriolano*, ib., 1723; *Vespasien*, ib., 1724; *Artaserse*, ib., 1724; *Dario*, ib., 1725; *Lucio Vero*, ib., 1726; *Teuzzone*, ib., 1727; Volume of cantatas, and a collection of lessons for the viol d' amore, ib., 1728.—*Grove*, i. 83; *Hogarth*, ii. 21.

**ARIOVISTO** (*Ariovistus*), Italian opera, music by Ballarotti, in collaboration with Perti and Paolo Magni, represented at the ducal theatre in Milan, 1699. Subject, the famous German chief, whose invasion of Gaul was checked by Cæsar at Vesontio (*Besançon*), *a.c.* 58. Another, same subject, music by Mancini, Naples, 1702.

**ARKADELT**. See *Arcadelt*.

**ARLÉSIENNE**, *L'*, melodrama in three acts and five tableaux with entr'actes and choruses, text by Alphonse Daudet, music by Georges Bizet, represented at the Théâtre du Vaudeville, Paris, Sept. 30, 1872. *Frédéri*, a young peasant of the Camargue, is in love with a maiden of Arles (*l'Arlésienne*), said to be very beautiful, but who does not appear on the stage. When about to marry her, she is proved to be unworthy and he loses his reason. His mother, who wishes him to marry a charming young girl who loves him, is coldly repelled by him, and at last, in despair, gives her consent to his union with the *Arlésienne*; but it is too late, and he commits suicide by throwing himself from a tower before her eyes.

**ARMES, PHILIP**, born in Norwich, England, Aug. 15, 1836, still living, 1888. Organist; chorister in Norwich Cathedral in 1846–48, and in Rochester Cathedral 1848–51; articulated pupil of Dr. John Larkin Hopkins at Rochester, 1850–55; was organist of Trinity Church, Milton, Gravesend, in 1855–57, of St. Andrew's, Wells Street, London,

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in 1857-61, of Chichester Cathedral in 1861-62, and of Durham Cathedral since 1862.

Mus. Bac., Oxford, 1858; Mus. Doc., ib., 1864; degrees also from University of Durham, 1863, 1864. Works: *Hezekiah*, oratorio, performed at Worcester Festival, 1878; *St. John the Evangelist*, do., York Festival, 1881; *Communion Services in A*; do. in B-flat; *Te Deum*; *Morning and Evening Service in G*; *Anthems*; *Chants*; *Hymns*, etc.

**ARMIDE**, grand heroic opera in five acts, text by Quinault, music by Gluck, repre-



Mara as Armide.

sented at the Académie Royale de Musique, Paris, Sept. 23, 1777. Subject from the "*Gerusalemme Liberata*" of Tasso. Though produced at the height of the quarrel between the Gluckists and the Piccinnists, this work won an enthusiastic success. In it the composer continued the musical revolution, begun in *Alceste*, of subordinating the singing to the truth of dramatic expression. The airs, "*On s'étonnerait moins que la saison nouvelle*," and "*Ah! si la liberté me doit être ravie*," are still classic, and

the minuet and the gavotte in it were long popular. Among the best interpreters of *Armide* was Gertrude Elizabeth Mara, one of the most famous singers of the last century.—Marx, *Gluck*, ii. 184; Hanslick, *Gluck u. d. Oper*, 9.

**ARMIDE ET RENAUD** (*Armida and Rinaldo*), lyric tragedy in five acts, text by Quinault, subject from the "*Gerusalemme Liberata*" of Tasso, music by Jean Baptiste Lulli, first represented at the Opéra, Paris, Feb. 15, 1686. This was Quinault's last and best libretto; and Lulli's most popular score; it had an unprecedented success and was applauded for nearly half a century. Several of the airs, such as "*La chaîne de l'hymen m'étonne*," and the recitative, "*Le perfide Renaud me fuit*," still survive in the classic repertory. The same subject has been treated also by Rampini, Venice, 1711; by Graun, text from Quinault, Berlin, 1751; by Traetta, Vienna, 1760; by Jommelli, Naples, 1771; in three acts, by Salieri, Vienna, 1771; by Sacchini, Milan, 1772; by Naumann, Padua, 1773; by Astaritta, 1777; by Gazzaniga, Italy, 1777; by Rauzzini, London, 1778; by Winter, Munich, 1778; by Mortellari, Milan, 1778; by Mysliweczek, about 1780; by Bertoni, Venice, 1781; in three acts, by Cherubini, Florence, 1782; by Anfossi, London, 1782; by F. J. Haydn, Esterhaz, 1784; by Zingarelli, Rome, 1786; by J. Mosca, Florence, 1799; two acts, text by Soltellini, music by Righini, Aschaffenburg, 1788, Berlin, 1799; by Rossini, Naples, 1817, in which he began his second manner; *Armida abbandonata* (*Armida Abandoned*), Italian opera, by Giovanni Ruggeri, Venice, 1710; by Buini, Florence, 1723, also as *Armida delusa* (*Deceived*), Venice, 1720; by Prati, Munich, 1785; *Armida al campo* (*in the Camp*), by Boniventini, Venice, 1717; by Bioni, Breslau, 1726; *Armida al campo d'Egitto* (*in the Egyptian Camp*), by Vivaldi, Venice, 1718; by Giuseppe Bertoni, Venice, 1781; *Armida immaginaria* (*Imaginary*), Cimarosa, Naples, 1778; *Armida placata* (*Appeased*), music by

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Giambattista Mele, Madrid, 1750 ; Armida, Regina di Damasco (Queen of Damascus), Orgiani, Verona, 1711 ; Armide la Magicienne (the Magician), by F. Gläser, Vienna, 1828 ; Il trionfo d' Armida (Triumph of Armida), by Albinoni, Venice, 1726 ; Die Zauberin Armide (Armida the Enchantress), by Gläser, Vienna, 1828 ; Rinaldo, by Tozzi, Brunswick, 1775 ; by Guglielmi, Venice, 1789 ; music by Handel, London, 1711 ; Rinaldo e Armida, by Eccles, London, 1698 ; Rinald, German opera, by Haffner, Stockholm, 1792 ; Rinald und Armide, by Rheineck, 1779 ; by Zumsteeg, Stuttgart, 1790 ; by von Paradies, Prague, 1797 ; Rinald im Zauberwald (Rinaldo in the Enchanted Wood), ballet, by Apell, Cassel, 1782.

**ARMINGAUD, JULES**, born at Bayonne, May 3, 1820, still living, 1888. Violinist, studied in his native city. He went to Paris in 1839 to perfect himself at the Conservatoire, but was not admitted as being too far advanced, and has since then been a member of the orchestra of the Opéra. Works: Fantaisie, for violin and pianoforte, op. 8 (Paris, Brandus) ; Sérénade for do., op. 9 (ib., Meissonier) ; Grande fantaisie on Zampa, for do., op. 10 (ib.) ; Vilanelle, op. 11 (ib.) ; Andante and Scherzo, op. 13 (Paris, Richault) ; Fantaisie et variations, for violin and orchestra, op. 14 (ib.) ; Souvenir de Vasconie, for do., op. 15 (ib.) ; etc.—Fétis ; do., Supplément, i. 22.

**ARMINIUS** (Ital., Arminio ; Ger., Armin or Hermann), the German chief of the Cherusci, who defeated the legions of Varus in the Teutoberger forest and freed his country from the Roman yoke, is the subject of many operas. Arminio, Italian opera, music by Pollarolo, Prato, 1703, Venice, 1722 ; by Steffani, Hanover, 1707 ; in three acts, by Scarlatti, Venice, 1714 ; by Johann Adolph Hasse, Milan, 1731, Dresden, 1745 ; by Handel, London, Jan. 12, 1737 ; by Galuppi, Italy, 1747 ; by Gioacchino Cocchi, Rome, 1749 ; by Ottani, Turin, 1781 ; by Tritto, Rome, 1786 ; opera

seria in three acts, music by Tarchi, Mantua, 1786 ; by Bianchi, Florence, 1790 ; by Pavesi, Venice, 1821 ; Arminius, French opera, music by Méhul, 1794 (not represented) ; Armin, German opera in four acts, text by Felix Dahn, music by Heinrich Hofmann, Dresden, Oct. 14, 1877, Berlin, Nov. 14, 1877, with the tenor Niemann in the principal rôle.

**ARMINIUS**, secular oratorio, text by J. Cäppers (English translation by Mrs. Natalia Macfarren), music by Max Bruch, op. 43, performed at Zürich, 1877 ; at Boston, Mass., at the sixth triennial festival of the Handel and Haydn Society, in the Music Hall, May 4, 1883, under the composer's direction. Solos by Miss Emily Winant, Charles R. Adams, and Georg Henschel.

**ARMOURER OF NANTES, THE**, English opera in three acts, text by J. V. Bridgman, founded on Victor Hugo's "Marie Tudor," music by Balfe ; represented at Covent Garden, London, Feb. 12, 1863. Sung by Harrison, Santley, Weiss, Corri, Miss Pyne, and Miss Hiles.—Barrett, Balfe, 247.

**ARMSDORFF, ANDREAS**, born at Mühlberg, near Gotha, Sept. 9, 1670, died at Erfurt, Dec. 31, 1699. Composer of church and chamber music, and organist in several churches of Erfurt. Only a few of his numerous compositions have been published.—Fétis ; Mendel ; Schilling.

**ARNAUD, ÉTIENNE**, born at Marseilles, March 16, 1807, died there in January, 1863. Vocal composer, pupil of Plantade at the Paris Conservatoire. He has published more than two hundred romances, most of which obtained considerable success.—Fétis.

**ARNE, MICHAEL**, born in London in 1741, died at South Lambeth, Jan. 14, 1786. Dramatic composer ; son of Thomas Augustine Arne. He early showed a talent for music, being able to play on the harpsichord with great correctness, when only ten years old, the lessons of Scarlatti and Handel, and later exhibited great facility in the



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composition of songs and dramatic pieces. In "The Flow'et, a New Collection of English Songs, by Master Arne," is a song called the Highland Laddie, written at the age of thirteen, which was adapted by Linley in 1755 to "Ah, sure a pair were never seen," in Sheridan's opera, *The Duenna*. After devoting several years to chemistry in search for the philosopher's stone, he turned to composition again, and wrote for Ranelagh, Covent Garden, and Vauxhall. He was director of music at the Dublin Theatre in 1779, and of the Lenten Oratorios at London theatres in 1784 and later. Works—Operas: *Alcmena* (with Battishill), *The Fay's Tale*, given in London, Drury Lane, 1764; *Cymon*, *ib.*, 1767; *The Fathers*, *ib.*, 1778; *The Belle's Stratagem*, *ib.*, 1780; *The Choice of Harlequin*, *ib.*, 1781; *The Positive Man*, *ib.*, 1782; *Tristram Shandy*, *ib.*, 1783.—Grove; Hogarth, *Mus. Drama*, ii. 102.

ARNE, THOMAS AUGUSTINE, born in London, March 12 [May 28?] 1710, died there, March 5, 1778. The son of an upholsterer in King Street, Covent Garden; he was educated at Eton, and then studied three years in a solicitor's office, but his bent for music was stronger than his love for the law, and he at last persuaded his parents to let him give up the latter for the former. He studied the violin under Festing, and also took lessons on the spinet and in composition. He was the singing teacher of his sister, Susanna Maria, who, after a short career as an opera-singer, became famous as an actress and the wife of Colley Cibber. Arne's first opera was a resetting of Addison's "*Rosamond*," which he made for his sister, and in which she appeared at the Lincoln's Inn Fields Theatre, March 7,



1733. In 1736 he married Cecilia, eldest daughter of Charles Young, organist of All-hallows, Barking, a brilliant singer who was famous in Handel's operas. In 1742 he went with his wife to Dublin, where he stayed until 1744. On his return to London he was engaged as composer at Drury Lane, and became conductor of the orchestra there after Gordon's death. In 1745 he was engaged as composer to Vauxhall Gardens, a post which he held for many years, writing a host of songs for the Gardens, as well as for Ranelagh and Marylebone Gardens. On March 12, 1755, was produced his first oratorio, *Abel*. On July 6, 1759, the University of Oxford conferred upon him the degree of Mus. Doc. In 1762 he produced *Artaxerxes*, an opera in the Italian style, with recitative instead of spoken dialogue, and the text of which he himself translated from Metastasio's *Artaserse*. The part of Mandane, famous for its florid writing, was written for and sung by his pupil, Miss Brent. This, which held the stage for more than seventy-five years, has been accounted his best work. His second oratorio, *Judith*, was represented on Feb. 29, 1764. At a performance of this work at Covent Garden Theatre, Feb. 26, 1773, Dr. Arne first introduced women's voices into oratorio choruses. In 1765 he brought out his only Italian opera, a setting of Metastasio's *Olimpiade*, but without success. His last dramatic work was the music to Mason's *Caractacus*, 1776. Besides his operas, he wrote a vast amount of other vocal music, glees, canons, catches (seven of which won prizes at the Catch Club), and a good deal of instrumental music. He was buried in St. Paul's, Covent Garden. His wife outlived him about seventeen years. Dr. Arne has been called the greatest English composer of the 18th century. His melodic style was elegant and brilliant; he imitated neither Lulli, Purcell, nor Handel, as most of his contemporaries did, but his melodies often suggest at once the Italian manner and the flavour



of Scotch songs. His failure in Italian opera is probably attributable to this field's being so strongly occupied by Handel and Bononcini. His oratorios are, in general, weaker than his operas, the choruses especially bearing no comparison with those of the great oratorio composers of his day; yet he was the first composer to introduce female voices into oratorio choruses in England. Much of his incidental music to Shakespeare's plays has become standard, and the air *Rule Britannia*, the finale of his music to Thomson and Mallet's masque "*Alfred*," written in 1740 to commemorate the anniversary of the accession of the House of Hanover, Aug. 14th, is world famous. Works—Operas, etc.: *Rosamond*, given at Drury Lane, London, 1733; *The Opera of Operas*; or, *Tom Thumb the Great*, Haymarket, ib., 1733; *Dido and Æneas*, 1734; *The Fall of Phaëton*, 1736; *Music to Zara*, 1736; *Comus*, 1738; *Judgment of Paris*, 1740; *Alfred*, 1740; *Songs in Twelfth Night*, 1741; *Blind Beggar of Bethnal Green*, 1741; *Songs in The Merchant of Venice*, 1742; *Britannia*, 1743; *Eliza*, 1743; *Thomas and Sally*, 1743; *The Temple of Dulness*, 1745; *King Pepin's Campaign*, 1745; *Music to the Tempest*, 1746; *Neptune and Amphitrite*, 1746; *Don Saverio*, 1749; *Dirge in Romeo and Juliet*, 1750; *The Prophetess*, 1759; *The Sultan*, 1759; *Artaxerxes*, 1762; *Love in a Village* (compilation), 1762; *Birth of Hercules* (not represented), 1763; *The Guardian Outwitted*, 1764; *Olimpiade* (Italian), 1765; *The Ladies' Frolic*, 1770; *Additions to Purcell's King Arthur*, 1770; *The Fairy Prince*, 1771; *The Cooper*, 1772; *Choruses in Mason's Elfrida*, 1772; *The Rose*, 1773; *Contest of Beauty and Virtue*, 1773; *Achilles in Petticoats*, 1773; *May Day*, 1775; *Phœbe at Court*, 1776; *Music to Mason's Caractacus*, 1776; *Songs in The Tender Husband*, *The Rehearsal*, *The Rival Queens*, and other plays. Oratorios: *Abel*, 1755; *Judith*, 1764. Collections of songs under the following titles: *Lyric Harmony*,

*The Agreeable Musical Choice*, *Summer Amusement*, *Winter's Amusements*, *The Syren*; *Vocal Melody*, 1753; *The Vocal Grove*, 1774; and nearly twenty other books of songs. *Glees*, *Catches*, *Canons*, etc.: 12 glees, 10 catches, 6 canons, printed in Warren's Collections; *Ode on Shakespeare*, written by Garrick for the Shakespeare Jubilee at Stratford-on-Avon, 1769; *Sonatas or lessons for the harpsichord*; *Organ concertos*; *Overtures for orchestra*, etc.—*Grove*; *Hogarth*, ii. 65; *Burney*, iv. 6—; *Dwight's Journal*, xiii. 205.

ARNEIRO, (JOSÉ AUGUSTO) FERREIRA VEIGA, Vicomte D', born at Macao, China, Nov. 22, 1838, still living, 1888. Dramatic composer, of a family distinguished in the musical circles of Lisbon. He studied law at the University of Coimbra, but from 1859 to 1862 studied harmony under Manoel Joaquim Botelho, counterpoint and fugue under Vicente Schira, and the pianoforte under Antonio José Soares. He began composing orchestra music, entr'actes, and other pieces, and produced a ballet, *Ginn*, at the Teatro San Carlos, Lisbon, in 1866. He wrote a great deal of church music. His principal work, a *Te Deum*, performed at St. Paul's, Lisbon, in 1871, was afterwards brought out in Paris as a symphonie cantata. Works: *Scherzo in E-flat*; *Polonaise de Concert*; *Refrains du Printemps*, a collection of characteristic pieces; *Elisire di giovinezza*, opera, Lisbon, 1876, Milan, 1877. —Fétis, *Supplément*, i. 23; Naumann (Ouseley), ii. 1265; Riemann, *Lex.*

ARNOLD, GEORG, born at Welsberg, in the Tyrol, lived about the middle of the 17th century. He was organist at Innsbruck, and later of the cathedral at Bamberg. He published the following works: *Cantionum sacrarum de tempore*, op. 1; *Tres Mottettos de Nomine Jesu*, op. 2; *Psalmi de Beata Maria Vergine*, etc., with violin or viola (1652); *Cantiones et Sonettæ* (1659); *Sacrarum cantionum*, etc. (1661); *Psalmi Vespertini*; *Tres Missæ pro defunctis*, etc. (1676); *Messarum quatern. cum no-*

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*vem vocibus, i. pars. (1673); id., ii. pars. (1675).—Fétis, 3; Schilling.*

**ARNOLD, GEORGE BENJAMIN**, born at Petworth, Sussex, England, Dec. 22, 1832, still living, 1888. Pupil of S. S. Wesley; Mus. Doc., Oxford, 1861; was organist of St. Columba's College, 1852, of St. Mary's Church, Torquay, 1863, of New College, Oxford, 1860, of Winchester Cathedral, 1865. Works: *Ahab*, oratorio, Exeter Hall, London, 1863; *The Second Coming of Our Lord*, oratorio; *The Song of David*, cantata; *Sennacherib*, do., Gloucester, 1883; *The Forty-third Psalm*; *Communion Service*; *Te Deums*; *Anthems and Motets*; *Concerted vocal music*; *Songs*; *Pianoforte music*.



**ARNOLD, JOHANN GOTTFRIED**, born at Niedernhall, Württemberg, Feb. 1, 1773, died at Frankfort, July 26, 1806. Violoncellist, son of the schoolmaster of Niedernhall. He showed such taste for music that his father apprenticed him from 1785 to 1789 to the musical director of the town of Künzelsau, under whom he devoted himself to the violoncello. In 1790 he entered on his first engagement at Wertheim, where his uncle Friedrich Adam Arnold was musical director, and took lessons of the organist Frankenstein in composition. After concert tours in Switzerland and Germany, where he played his own concertos, he studied under the violoncellist Willmann at Ratisbon (1796), and later visited Berlin and Hamburg, where he studied the method and style of Bernhard Romberg. He became first violoncellist in 1798 at the Frankfort Theatre, and was well known as a teacher and composer. Works; *Five concertos for violoncello*; *Symphonie concertante for two flutes and orchestra*; *Airs with Variations*, op. 9 (Bonn); *Pieces for the guitar*.—*Allgem. mus. Zeitg.*, xii. 609; *Fétis*; *Gerber, Hist. Lex.*; *Schilling*.

**ARNOLD, KARL**, born at Neuenkirchen near Mergentheim, Württemberg, May 6, 1794, died at Christiania, Nov. 11, 1873. Pianist, son and pupil at Frankfort of Johann Gottfried Arnold, then pupil at Offenbach of Philipp Karl Hoffmann and Aloys Schmitt on the pianoforte, and of Vollweiler and Anton André in composition. After a concert tour through Germany and Poland, he settled in 1819 at St. Petersburg, where he was in great demand as a teacher, but in 1824 removed to Berlin, whence he was called in 1835, as musical director, to Münster. In 1847 he gave concerts at St. Petersburg, and in 1849 became director of the Philharmonic Society, and organist at Christiania. His music is refined, and full of technical difficulties. Works: *Sextet with pianoforte*; *Sonatas for do.*, op. 3 and 5 (Offenbach, André); *Sonata for do.*, with clarinet and bass, op. 7 (ib.); *Divertissement for do.*, Nos. 1 and 2, op. 12 and 13 (Berlin, Schlesinger); *Rondo for do.*, op. 14 (ib.); *Variations on an Original Theme*, op. 16; *Vive Henri IV.*, rondo for pianoforte and violoncello (Leipsic, Peters); *Rondolletto*, No. 4; *Concerto for pianoforte, with orchestra*, op. 17 (Berlin, Christiani); *Valse favorites* (ib., Grochenschnetz); *Rondo for pianoforte for four hands* (Offenbach, André); *Divertissements for pianoforte*, op. 13, 14, 16, 24; *Fantaisies et variations*, op. 17, 20; *Canticle for four male voices* (Brunswick, Spähr); *Quartet for two violins, viola, and violoncello*, op. 19 (Leipsic, Breitkopf & Härtel); *Thelephos*, opera, given at Königsberg about 1830; *Irene*, do., Berlin, 1832.—*Fétis*; *Mendel*; *Schilling*.

**ARNOLD, SAMUEL**, born in London, Aug. 10, 1740, died there, Oct. 22, 1802. Dramatic composer and pupil of the Chapel Royal under Bernard Gates and Dr. Nares. Before he was twenty-three years old he was engaged as composer to the Covent Garden Theatre; here he used, with great success, concerted music to carry on the business of the stage. In 1769 he purchased Marylebone Gardens, where he

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brought out original burlettas, performed by the best singers of the day ; but he ultimately lost by the speculation.



In 1773 he received the degree of Mus. Doc. from Oxford University. He succeeded Dr. Nares as organist and composer to the

Chapel Royal in 1783 ; established the Glee Club, in conjunction with Callcott, about 1786 ; became conductor of the Academy of Ancient Music in 1789 ; organist of Westminster Abbey as successor to Dr. Cooke in 1793 ; and was invited to conduct the annual performances at St. Paul's for the benefit of Sons of the Clergy on the death of Dr. P. Hayes in 1796. Between 1765 and 1802 Dr. Arnold composed oratorios, dramatic pieces, songs, glees, much sacred music, and forty-three operas ; after 1783 published a continuation of Boyce's Cathedral Music (4 vols.) ; in 1791, with the assistance of Dr. Callcott, a book entitled *Psalms of David* ; and later, an *Ode for the Anniversary of the London Hospital*. In 1786 he proposed issuing a complete edition of Handel's works, but only succeeded in bringing out 168 numbers, containing five out of Handel's forty-three operas. Works—Operas: *Maid of the Mill*, given in London, 1765 ; *Rosamond*, ib., 1767 ; *Portrait*, *Mother Shipton*, ib., 1770 ; *Son-in-Law*, *Summer Amusement*, 1779 ; *Fire and Water*, *Wedding Night*, *Silver Tankard*, 1780 ; *Dead Alive*, 1781 ; *Castle of Andalusia*, *Harlequin Teague*, 1782 ; *Gretna Green*, 1783 ; *Hunt the Slipper*, *Two to One*, *Here, There, and Everywhere*, 1784 ; *Turk and no Turk*, *Siege of Cuzzola*, 1785 ; *Inkle and Yarico*, 1787 ; *Enraged Musician*, 1788 ; *Battle of Hexham*, 1789 ; *New Spain*, *Basket Maker*, 1790 ; *Surrender of Calais*, 1791 ; *Harlequin and Faustus*, *Children in*

*the Wood*, 1793 ; *Auld Robin Gray*, 1794 ; *Zorinski*, *Mountaineers*, *Who Pays the Reckoning*, *Love and Money*, 1795 ; *Bannian Day*, *Shipwreck*, 1796 ; *Italian Monk*, 1797 ; *False and True*, *Throw Physic to the Dogs*, *Cambro-Britons*, 1798 ; *Obi*, or *Three-fingered Jack*, 1800 ; *Review*, *Corsair*, *Veteran Tar*, 1801 ; *Sixty-third Letter*, *Fairies' Revels*, 1802. Oratorios: *Cure of Saul*, given in 1767 ; *Abimelech*, 1768 ; *Resurrection* ; *Elijah*, given after his death, in 1810.—Barrett, *English Church Composers*, 144 ; Fétis ; Grove ; Hogarth, *Mus. Drama*, ii. 440 ; Schilling.

ARNOLD, YOURIJ VON, born in St. Petersburg, Nov. 1, 1811, still living, 1888. Dramatic composer, pupil of Johann Leopold Fuchs, after having been an army officer (1831–38) ; then entered the government civil service. In 1859 he won the prize offered by the St. Petersburg Philharmonic Society for the best ballad, and subsequently produced two operas, and much vocal music ; he lectured also on the history and theory of music at Moscow and St. Petersburg, and made himself favourably known as a musical critic. In 1863–68 he lived in the latter capacity in Leipsic, and in 1870 became professor of vocal music in the Moscow Conservatory. Works: *The Gypsy*, opera ; *Swätłana*, ballad (1859, prize) ; *Overture to Boris Godunov* ; *Oratorical Psalm* ; *Four-part songs*, and more than one hundred songs.—Fétis, *Supplément*, i. 24 ; Mendel ; Riemann.

ARNOULD (Arnolt) DE BRUCK (Brucq, Bruges, Pruck, Prug), called sometimes Arnoldus, born at Bruges about 1480, died in Vienna, Sept. 22, 1536. Vocal composer, and one of the celebrated musicians of his century. Nothing is known of his early life, or of his musical education. He became Kapellmeister to Ferdinand I. of Germany, as appears from a silver medal in the Imperial Museum at Vienna, struck in his honour in 1536. Among his works, which consist of motets, hymns, etc., are several in MS. in the collection of the Royal



Library, Munich. Among those published are: The motet, *Fortitudo Dei*, in a collection at Nuremberg (1537); Two motets, *Pater Noster* and *In civitatem Domini*, in the second part of the same collection (1538); Several motets in a collection by Georg Förster (Nuremberg, 1540); The hymns *Audi, benigne Conditor, Jesu quadragenariæ, Adesto nunc Ecclesiæ, O Crux, Ave*, in the *Sacrorum Hymnorum*, lib. i. (1542); Several motets in the collection entitled: *Quatuor vocum musicæ modul.*, numero 26, etc. (Antwerp, 1542). He also published German lieder in the 2d part of the collection by Förster entitled: *Ein Auszug kurtzweiliger guter frischer Liedlein zu singen* (Nuremberg, 1540); and chants for schools, in the collection entitled: *123 Neue geistliche Gesänge mit vier und fünff Stimmen*, etc. (Wittenberg, 1544).—*Biog. nat. de Belgique*, i. 466; *Fétis*; *Mendel*, ii. 198; *Winterfeld*, *Der evang. Kirchengesang*, i. 185.

ARNONI, GUGLIELMO, born at Bergamo in 1546. Organist of Milan Cathedral about 1580. Works: *Magnificat* for four, five, six, seven, and eight voices (Milan, 1595); *Il primo libro de' madrigali* (Venice, 1600); Three books of motets (ib., 1602).—*Fétis*.

ARQUIER, JOSEPH, born at Toulon, 1763, died at Bordeaux, October, 1816. Dramatic composer, studied music at Marseilles, and in 1784 joined the orchestra of the theatre at Lyons as violoncellist. Four years after he was at Carcassonne, went in 1789 to Marseilles to lead the orchestra at the *Théâtre du Pavillon*, and in 1790 to Paris, where he filled positions at some of the smaller theatres. About 1800 he went to New Orleans as director of an opera troupe, but returned to France in 1804, resuming his former position in Paris until 1807, then teaching music at Toulouse until 1809, when he once more led the orchestra at the *Pavillon* in Marseilles; in 1812 he was at Perpignan, again at Toulouse, and finally retired to Bordeaux in great poverty. Works—

Operas: *L'Indienne*, given at Carcassonne, 1788; *Daphnis et Hortense*, Marseilles, *Théâtre du Pavillon*, 1789; *Le pirate*, Toulon, 1789; *Le mari corrigé*, Paris, *Théâtre Lyrique et Comique*, about 1790; *La peau de l'ours*, comic opera, ib., *Théâtre Molière*, about 1792; *Le congé*, ib., *Théâtre Montansier*, about 1793; *Les Péruviens*, Tours, 1798; *Les deux petits troubadours*, comic opera, Paris, *Théâtre des Jeunes Élèves*, 1800; *L'ermitage des Pyrénées*, do., ib., 1805; *L'hôtellerie de Sarzanno*, do., ib., *Théâtre Montansier*, 1802; *Le désert ou l'oasis*, do., New Orleans, about 1802; *La fée Urgèle*, do., Brest, 1804; *Monrose*, do., Marseilles, 1809; *La suite du médecin ture*, do., ib. about 1810; *Zipéa*, Perpignan, about 1815.—*Fétis*.

ARRESTI (Aresti), FLORIANO, born at Bologna, second half of the 17th century, died before or in 1719. Dramatic composer, and organist at Bologna Cathedral; pupil of Bernardo Pasquini on the organ; member of the *Accademia Filarmonica* in 1684. Works—Operas: *Inganno si vince*, given at Bologna, 1710; *Enigma disciolta*, ib., 1710; *Crisippo*, Ferrara, 1711; *Costanza in Cimento colla Crudeltà*, Venice, 1712; *Il Trionfo di Pallade in Arcadia*, Bologna, 1716.—*Fétis*; do., *Supplément*, i. 25.

ARRESTI, GIULIO CESARE, born at Bologna about 1630, died after 1694. Organist, pupil of Ottavio Vernizzi, whom he succeeded as organist at S. Petronio. He was one of the first members of the *Accademia Filarmonica*, founded in 1666, and its princeps three times, 1671, 1686, 1694. Works: *Messa e vespro della B. V. M. a otto voci* (Bologna); *Messa a tre voci con sinfonie* (ib.); *Salmi cinque a quattro voci* (Venice, 1664); *Gare musicali, salmi a cappella a quattro voci*.—*Fétis*.

ARRIAGA Y BALZOLA, JUAN CRISTOSTOMO JACOBO ANTONIO D', born at Bilbao, Spain, Jan. 27, 1806, died at Marseilles, February, 1825. Violinist, at first self-taught; composed a charming Spanish opera before he knew the rules of harmony.



## ARRIETA

At the age of thirteen he went to the Conservatoire, Paris, to study the violin under Baillot, and harmony and counterpoint under Fétis. His progress, Fétis says, was marvellous, three months having been sufficient for him to master harmony, and at the end of two years there was no difficulty in fugue or counterpoint which he could not overcome. About this time he wrote a fugue for eight voices to the words of the Credo, *Et vitam venturi*, which was pronounced a chef-d'œuvre by Cherubini. In 1824 he was chosen director of a class in counterpoint at the Conservatoire. He died young, but left a number of compositions, among others, a work of three quartets for the violin (Paris, 1824); An overture, a symphony for full orchestra, a mass for four voices; a *Salve Regina*, and several cantatas and romances which remain in MS.—Fétis; Grove; Riemann, *Lex*.

ARRIETA, Don JUAN EMILIO, born at Puente la Reina, Navarre, Spain, Oct. 21, 1823, still living, 1888. Dramatic composer; went to Italy in 1838, and studied composition, in 1842-45, under Vaccaj at the Conservatorio, Milan, where he brought out *Ildegonda*, his first opera, but met with no success. He returned to Madrid in 1848, and devoted himself to the composition of zarzuelas, of which he has written about forty, and operas. He composed a cantata for the inauguration of the Zarzuela Theatre in 1856, and a cantata dedicated to Rossini in 1864. He became professor of composition at the Conservatorio of Madrid in 1857, and one of the counsellors in the ministry for public instruction in 1875. Director of the Conservatorio since 1877. Works: *Ildegonda*, opera, given at Milan, 1846; *Isabel la Católica ó sea la conquista de Granada*, do., Madrid, 1850. Zarzuelas: *El dominó azul*, *El grumete*, ib., 1853; *La vuelta del Corsario*, *Marina*, ib., 1855; *La estrella de Madrid*, *De tal palo tal astilla*, *El hombre feliz* (monologue), *El sonámbulo*, ib., 1856; *Guerra á muerte*; *La dama del rey*; *Un ayo para el*

*niño*, 1864-65; *Á cadenas perpétua*; *El conjuro* (with Lopez de Ayala), ib., 1866; *Un sarao y una soirée*, ib., 1866; *Quien manda, manda*; *Llamada y tropa*; *Azon Visconti*; *Cadenas de oro*; *Dos coronas*; *El cautivo en Argel*; *El capitan negrero*; *El agente de matrimonios*; *El caudillo de Baza*; *El planeta Venus*; *El tóque de ánimas*; *La insula Barataria*; *La carceria real*; *La suegra del Diablo*, ib., 1867; *La taberna de Londres*; *Los Circasianos*; *Un trono y un desengaño*; *El motin contra Esquilache*. Cantata for the inauguration of the Teatro de la Zarzuela, 1856; Cantata to Rossini, 1864.—Fétis, *Supplément*, i. 25; Mendel, *Ergänz.*, 16.

ARRIGO TEDESCO. See *Isaac*, Heinrich.

ARRIGONI, CARLO, born in Florence about 1708, died, probably in Tuscany, about 1743. Clever lutenist, maestro di cappella to the Prince of Carignan. He is said by Fétis to have been engaged with Porpora as composer to the theatre started in opposition to Handel at Lincoln's Inn in 1734, and to have brought out an unsuccessful opera called *Fernando*; but there is no proof of it, although his *Cantate di Camera* was published in London in 1732. Burney claims, in his *Commemoration*, that Arrigoni is intended by the "King of Aragon," mentioned as one of Handel's opponents in Arbuthnot's satire, "Harmony in an Up-roar." He was of small importance, as no mention is made of him or of his opera in the musical writings of that day. His oratorio of *Esther* was given at Vienna in 1738.—Fétis; Grove; Mendel.

ARRIVÉE À SAÏS, L'. See *Enfance du Christ*.

ARRONGE, ADOLPH L', born at Hamburg, Germany, March 8, 1838, still living, 1888. Dramatic composer, pupil of Richard Genée, then at the Conservatorium, Leipsic (1854-57), of Hauptmann, Rietz, and Moscheles. He conducted the opera at the theatres of Königsberg, Cologne, Würzburg, Pesth, and Stuttgart, then in Berlin, where

he settled in 1866, at Kroll's Theatre, but afterwards devoted himself exclusively to the teaching of vocal music, and conducting the Berlin Männergesangverein. Works: *Das Gespenst*; *Der zweite Jakob*, and other comic operas; Songs; Part-songs.—Mendel.

**ARSACE** (*Arsaces*), Italian opera, music by Gasparini, represented at Venice, 1715; music by Sarri, Venice, 1718; music by Feo, Rome, 1731; music by Giacomelli, Turin, 1736; music by Araja, St. Petersburg, 1741.

**ART OF FUGUE** See *Kunst der Fuge*.

**ARTASERSE** (*Artaxerxes*), Italian opera in three acts, text by Metastasio, music by Leonardo Vinci, first represented at the Teatro delle Dame, Rome, during the carnival, 1730. Scene in the city of Susa. Characters represented: Artaserse, King of Persia and lover of Semira; Mandane, sister of Artaserse and lover of Arbace; Artabano, prefect of the royal guard, father of Arbace and of Semira; Arbace, friend of Artaserse and lover of Mandane; Semira, sister of Arbace and lover of Artaserse; Megabise, general and confidant of Artabano. The libretto has been set to music also by Hasse, Venice, 1730, Dresden, 1740; Duni, Italy, 1731; Pampani, Venice, 1737; Terradeglins, Naples, 1737; Ferandini, Munich, 1739; Porta, Munich, 1739; Leo, Naples, 1740; Gluck, Milan, 1741; Adolfati, Rome, 1742; C. H. Graun, Berlin, 1743; Abos, Venice, 1746; Jommelli, Rome, 1749; Perez, Lisbon, 1753; Lampugnani, 1757; Scolari, Venice, 1758; Galuppi, Venice, 1762; Majo, Naples, 1762; Bernasconi, Munich, 1763; Scarlatti, Vienna, 1763; Paisiello, Modena, 1765; Fiorillo, Cassel, 1765; Ponzio, Venice, 1766; Piccinni, Turin, 1766; Sacchini, Rome, 1768; Vento, London, 1771; Giordani, London, 1772; Piccinni (new music), Naples, 1772; Caruso, London, 1774; Mysliweczek, Naples, 1774; Felice Alessandri, Naples, 1774; Guglielmi, Italy, about 1775; Baroni, Stutt-

gart, 1776; Borghi, Venice, 1776; Bertoni, London, 1780; Cimarosa, Turin, 1781; Alessandri, Naples, 1784; Rust, Modena, 1784; Bertoni (new music), Venice, 1786; Tarchi, Mantua, 1787; Bianchi, Padua, 1787; Anfossi, Rome, 1788; Parenti, Italy, about 1789; Zingarelli, Turin, 1794; Niccolò Isouard, Leghorn, 1795; Niccolini, Venice, 1795; *Artaxerce*, French opera in three acts, music by Lesueur, 1801, not represented; *Artaxerxes*, English opera, music by Arne, London, 1762; *Artaxerxes*, German opera, by Heinrich Dorn, Berlin, 1850. There are also several operas of the same title which follow an older text.

**ARTASERSE**, Italian opera in three acts,



Farinelli.

text by Metastasio, music by Hasse, represented in Venice, 1730, and Dresden, 1740. Composed for the celebrated singer Faustina Bordoni, whom Hasse had married shortly before. It was in this opera that the famous artificial soprano, Carlo Broschi, called Farinelli, made his début in London, in the King's Theatre, Oct. 29, 1734, under the auspices of Handel's rivals and the superintendence of Porpora. The other principal parts were supported by Senesino, Montagnana, and Signora Cuzzoni. With this exceptional cast, the opera was very successful and was performed more than forty times in three years, a great run for that period. When Farinelli separated

## ARTAXERXES

himself from the world of art by his acceptance of a yearly salary of 50,000 francs from Philip V. of Spain, who heaped all manner of honours upon him in addition, he is said to have sung nightly to the king for ten years two songs from Artaserse, "Pallido il sole" and "Per questo dolce amplesso."

**ARTAXERXES**, English grand opera in three acts, text adapted by the composer from Metastasio, music by Thomas Augustine Arne, first represented at Covent Garden Theatre, London, Feb. 2, 1762. The libretto is a poor translation of the original, and the music is in the Italian style of the



Elizabeth Billington.

day, the dialogue being entirely in recitative. It is Dr. Arne's best work and had an extraordinary success, being for a long time a favourite on the London stage. In the original cast Arbaces was sung by Tenducci, Artaxerxes by Peretti, Mandane by Miss Brent, and Artabanes by John Beard. To succeed in the character of Mandane was long considered a test of the vocal powers of female dramatic singers. It was one of Mrs. Elizabeth Billington's best impersonations.—Hogarth, ii. 87; Musical Rev., iii. 264.

**ARTEMISIA**, Queen of Halicarnassus, who aided Xerxes in the battle of Salamis, when he invaded Greece, is the subject of

several operas: Italian opera, music by Cavalli, represented at Venice in 1656, and Paris, 1660, under the title of Xerxes; German opera, music by Stölzel, Naumburg, 1713; music by Keiser, Hamburg, 1715; Italian opera, music by Surri, Venice, 1731; in three acts, music by Terradeglias, Rome, about 1741; music by Johann Adolph Hasse, Dresden, 1754; music by Reichardt, Berlin, 1787; music by Cimarosa, Venice, 1801. Cimarosa's opera, one of his best works, was left unfinished at his death in Venice, Jan. 11, 1801.

**ARTHUR, ALFRED**, born of American parentage near Pittsburgh, Pennsylvania, Oct. 8, 1844, still living, 1888. He studied at the Music School, Boston, singing under B. F. Baker, pianoforte under George Howard, and brass instruments under Matthew Arbuckle and Henry Brown; and at the Boston Conservatory harmony and composition under Julius Eichberg. After singing tenor in the Church of the Advent, Boston, two years, he settled in 1871 in Cleveland, Ohio, as a teacher of vocal music and leader of the Germania Orchestra. He was a member for a few months of the choir of Trinity Church, in that city, and later of the Euclid Avenue Baptist Church, where he remained until 1878, when he formed the Bach Choir of the Woodland Avenue Presbyterian Church, of which he is still conductor. This society is ranked as one of the best chorus choirs in the United States. In 1873 The Cleveland Vocal Society was formed, with Mr. Arthur as conductor, a position he still holds; and he is also director of the Cleveland School of Music. He visited Europe in 1879 and in 1887. Works: The Water Carrier, opera, 1876 (MS.); The Roundheads and Cavaliers, do., 1878 (MS.); Adaline, opera, 1879-84 (MS.). Songs: Memory's Dream; Tell it, Silver Throat; etc. Didactic: Progressive Vocal Studies, 1887; Album of Vocal Studies, 1888; and other vocal studies. He has also compiled the following hymn-books: Evangelical Hymnal; Spirit of Praise.

## ARTISAN

**ARTISAN, L'** (*The Mechanic*), opéra-comique in one act, text by Saint-Georges and Simonnin, original plot, music by Halévy, represented at the Théâtre Feydeau, Paris, January, 1827. Although the composer had won the grand prix de Rome in 1819 and had written several other dramatic works, this was the first which he succeeded in producing. The libretto is feeble but the music is pretty, and it was given a hundred times.

**ARTÔT, ALEXANDRE JOSEPH MONTAGNY**, called, born in Brussels, Feb. 4, 1815, died at Ville-d'Avray, near Sèvres, France, July 20, 1845. Violinist and composer, son and pupil of Maurice Montagny (1772-1829, regimental music master in the time of the Revolution). He studied later under Snel in Brussels, and under Rudolf and August Kreutzer at the Conservatoire in Paris (1824-31), won the second prize in 1827, and the first in 1828. He made concert tours through England, Holland, Germany, Italy, Russia, the United States (1843), and to Havana, returning in 1845 to France. Works: Concerto pour violon et orchestre, en la mineur; Fantaisies pour violon et piano, op. 4, 5, 8, 11, 16, 19; Airs variés pour violon et orchestre, ou piano, op. 1, 2, 17; Rondeaux pour violon et orchestre, ou piano, op. 9 et 15; Sérénades, romances, etc. — Biog. nat. de Belgique; Fétis; Mendel.

**ARTÔT, JEAN DÉSIRÉ MONTAGNY**, called, born in Paris, Sept. 23, 1803, still living, 1888. Cornet player, son and pupil of Maurice Montagny. He was first cornet in the 31st Swiss Regiment in 1819, under Jacques Bender, then member of the orchestra of the Royal Theatre, Brussels, in 1823; and cornet player to the King of the Netherlands, at his father's death, in 1829. He travelled through Germany and France in 1835; was professor of the cornet at the Conservatoire, Brussels, in 1843, and solo player to Léopold I. in 1849. Works: Six fantaisies concertantes pour cor chromatique, avec piano; 48 études adoptées comme exercices par les Conservatoires et Écoles de

Musique de Bruxelles; 18 mélodies pour cor, ou violoncelle, avec piano; quatuors pour cors chromatiques ou cornets à pistons; 12 trios et 12 quatuors pour les mêmes (Brussels). — Fétis, Supplément, i. 26; Mendel, Ergänz., 17.

**ARTUSI, GIOVANNI MARIA**, born at Bologna, Italy, about 1554, died (?). Canon of S. Salvatore, Venice; he was the defender of the counterpoint of his day against the innovations of Claudio Monteverde. Works: Canzonette (4 voices); Cantate Domino (dedicated to Schieti in Vincenti collection). His theoretical works are: Arte del contrappunto ridotto in tavole (1586, 1589, later translated by Frost into German); Delle imperfezioni delle musica moderna (an attack on Monteverde's use of unprepared sevenths and ninths, 1600, 1603); Difesa ragionata delle sentenze date di Ghisilino Dankerto; Impresa del Zarlino (1604); Considerazione Musicale (1607). — Fétis; Gerber; Schilling.

**ARVIRE ET ÉVELINA**, lyric tragedy in three acts, text by Gaillard from Mason's "Caractacus," music by Sacchini, represented at the Opéra, Paris, April 30, 1788. The composer died (Oct. 7, 1786) before finishing his work, and the end of the third act was written by Rey, the leader of the orchestra at the Opéra.

**ASANTSCHEWSKY, MICHAEL VON**, born in Moscow in 1838, still living, 1888. Composer and virtuoso, pupil at Leipsic in 1861-62 of Hauptmann and of Richter in Paris, where he bought the library of Anders, adding it to his own, and he has now one of the finest musical libraries in the world. In 1870-76 he was Rubinstein's successor as director of the Conservatory at St. Petersburg. Works: Sonata in B minor, op. 2, pianoforte and violoncello; Trio in F-sharp minor, op. 10, pianoforte and strings; Fest-Polonaise, op. 12, two pianofortes; Pas-satempo, piano à quatre mains. — Fétis, Supplément, i. 27; Riemann.

**ASCANIO IN ALBA** (*Ascanius in Alba*), Italian opera, text by Metastasio, music by



## ASCHENBRENNER

Pollarolo, represented in Venice, 1701; serenata, text by Abbate Giuseppe Parini, music by Mozart, given at Milan, Oct. 17, 1711, on the marriage of the Archduke Ferdinand of Austria with the Princess Maria of Modena. *Ascanius* is the son of *Æneas* and founder of *Alba Longa*. The same subject has been treated by Bernabei, Munich, 1686; and by Antonio Lotti and Leal-Moreira, Lisbon, 1784.

**ASCHENBRENNER, CHRISTIAN HEINRICH**, born at Alt-Stettin, Dec. 29, 1654, died at Jena, Dec. 13, 1732. Violinist, first instructed by his father, who was municipal music director at Alt-Stettin; then pupil in composition of Schütz, and at Merseburg of Theile, and in Vienna of Schmelzer. He was first violinist in the ducal orchestras at Zeitz (1677–81), and Merseburg (1683–90), then director of music at Zeitz (1695–1713), and Kapellmeister to the Duke of Merseburg (1713–19). He visited Vienna in 1692, when he played before the emperor and dedicated to him a collection of sonatas for the violin, and again in 1703. His principal and at present only known work is: *Gast- und Hochzeitsfreude, bestehend in Sonaten, Präludien, Allemanden, Couranten, Balletten, Arien, Sarabanden mit drei, vier und fünf Stimmen nebst dem basso continuo* (Leipsic, 1673, Innsbruck, 1676).—Fétis; Mendel; Schilling.

**ASCHER, JOSEPH**, born in London in 1831, died there, June 3, 1869. Pianist, pupil of Moscheles, whom he followed to the Conservatorium at Leipsic. He went to Paris in 1849 and became court pianist to the Empress Eugénie. His best known compositions are two mazurkas, *La perle du Nord* and *Dozia*, and an étude, *Les gouttes d'eau*; besides these, he wrote over a hundred gallops, nocturnes, mazurkas, transcriptions, and études. His song, *Alice, where art thou*, is still a favourite at concerts.—Grove.

**ASHE, ANDREW**, born at Lisburn, Ireland, in 1759, died in London in 1828.

Flutist, first instructed at Woolwich on the violin, then pupil, at the Hague, of Wendling on the flute, through the patronage of Count Bentinck, a Dutch colonel in the English service, with whom he had travelled extensively. He was first flute at the Opera House of Brussels in 1778–82, and was engaged at the concerts in the Rotunda at Dublin until 1791, when he went to London, where he appeared successfully in many concerts as virtuoso and composer. He was subsequently first flute at the Italian opera, and in 1810 conductor at the concerts at Bath, which position he resigned in 1822, to devote himself to the editing of his numerous works.—Grove; Mendel.

**ASHTON.** See *Aston*.

**ASILO D' AMORE, L'** (*Love's Refuge*), Italian opera in one act, text by Metastasio, first set to music by Caldara, and represented at Lintz, Upper Austria, Aug. 28, 1732, on the occasion of the visit there of the Emperor Charles VI., to celebrate the birthday of the Empress Elizabeth. Scene near the coast of Cyprus. Characters represented: *Venere, Amore, Pallade, Apollo, Mercurio, Marte, Proteo*. The libretto has been set to music also by Johann Adolph Hasse, Dresden, 1743; by Jommelli, Stuttgart, 1767; cantata, by Benedetto Bierey, 1797.

**ASIOLI, BONIFAZIO**, born at Correggio, April 30, 1769, died there, May 26, 1832. Dramatic composer, first instructed, when five years old, by Luigi Crotti, organist of S. Quirino, and at the age of ten pupil of Morigi at Parma.

Two years before, he had already composed three masses, twenty other pieces of church music, a concerto for pianoforte with orchestra, another for violin, and two sonatas for four hands. Having completed his studies in Parma, he went to



Venice, where he gave two concerts, and on his return to Correggio, four months later, he was made maestro di cappella. In 1787 he went to Turin, and lived there until 1796, when he accompanied the Marchesa Gherardini to Venice, remained there for three years, and in 1799 settled at Milan. In 1801 he became maestro di cappella to the Viceroy of Italy, and in 1809 censor and professor of composition and singing at the newly erected Conservatorio. In 1810 he visited Paris, and in 1813 retired to his native town, where he composed until 1820, and established a school of music, which flourished under his direction. Works—Operas: *La volubile*, given in Rome about 1786; *La contadina vivace*, Naples, about 1786; *La discordia teatrale*, Milan, about 1786; *Il Ciclope*, Naples, 1787; *La festa d'Alessandro*, Turin, about 1790; *Pimmaglione*, ib., about 1789; *Gustavo*, ib., 1794; *Ciuna*, Milan, Teatro della Scala, 1801; *La gabbia de' Pazzi*, intermezzo, Venice, about 1785; *Il ratto di Proserpina*, do., Naples, about 1785; *Giacobbo in Galaad*, oratorio. Cantatas: *La gioja pastorale* (between 1781 and 1785); *La primavera*; *Il nome*; *Il consiglio*; *Il complimento*; *Quella cetra pur tu sei*; *Piramo e Tisbe*; *La scusa*; *La tempesta* (Turin, 1787-96); *Il dubbio*; *La Medea* (Milan); Five masses, and many other pieces of church music; Four overtures; Concertos, sonatas, duets, trios, etc. For different instruments: Arias, canons, songs, duets, terzets, quartets, with and without accompaniment, etc. Several theoretical works.—Fétis; Mendel; Schilling.

ASIOLI, Francesco, Italian dramatic composer, contemporary. He brought out the opera *Maria de' Ricci*, in Milan, La Scala, Feb. 10, 1859.—Fétis, *Supplément*, i. 28.

ASOLA (Asula), GIOVANNI MATTEO, born in Verona, lived in the latter part of the 16th century. Priest and composer between the years 1565 and 1600. In 1592, in conjunction with other composers, he dedicated a collection of Psalms to Pales-trina. He was among the first to use fig-

ured bass. Works—Madrigals: *Madrigali a due voci da cantarsi in fuga* (1587); other editions (Venice, 1604, 1624, 1665); *La Vergine*, madrigali a tre, lib. i. (1596). Martini has included some in his *Exemplare*; and some of Asola's motets are in the *Promptuarium Musicum* of Abraham Schad. Church compositions: *Introitus et Alleluya*, etc. (1565); *Missarum quinque voc.*, etc. (1571); *Psalmodia ad vespertinas*, etc. (1574); *Falsi bordoni sopra gli otto tuoni ecclesiastici*, etc. (Venice, 1575, 1582, 1584, Milan, 1587); *Vespertina psalmodia maj.*, etc. (1576); *Completorium per totum quatuorque illæ B. V.*, etc., antiphonal (1576); *Vespertina omnium solemn. psal. duoque B. V.*, etc. (1578); *Primo lib. delle Messe*, etc. (1579); *Secundo lib.*, etc. (1580); *Missa et major. solemn. psal. 6 vocum* (1581); *Vespertina*, etc. (1582); *Officium maiores hebdomadæ, sanct.* etc. (1583); *Secunda pars, idem* (1584); *In passionibus quat. evang. Christi locut.*, etc. (1583); *Sacræ cantiones*, etc. (1584); *Divinæ Dei laudes*, etc. (1586); *Lamentationes*, etc. (1588); *Secunda pars vespertinæ*, etc. (1591); *Missa defunctorum* (1588); *Duæ Missæ et decem sacræ laudes* (Venice, 1589); *Misse sopra gli otto tuoni*, etc. (Milan, 1590); *Canto fermo sopra le Messe*, etc. (Venice, 1596); *Sacro-sanctæ Dei laudes*, antiphonal in four vols. (1600).—Fétis; Gerber, N. Lex.; Schilling.

ASPA, EDWIN, born in London, May 6, 1835, still living, 1888. Organist, nephew of Mario Aspa. Works: *The Gipsies*, cantata; *Endymion*, do.; Pianoforte pieces; Songs, etc.

ASPA, MARIO, born at Messina, Sicily, in 1799, died there, Dec. 14, 1868. Dramatic composer, studied at first in Messina and Palermo, then under Zingarelli at the Royal College of Music, Naples, where he settled as a teacher of vocal music. Works—Operas: *Giovanni Banier*, ossia *il Castello di Arolte*, given at Naples, Teatro del Fondo, 1830; *Il carcere d' Ildegonda*, ib., Teatro Nuovo, 1831; *La burla*, ib., Teatro del Fondo, 1832; *Il litigante senza lite*, ib.,

1833; *La finta greca* (farce), I due Forzati, ib., about 1834; *Il quadro parlante*, Teatro Nuovo, 1834; *Il 20 Augusto*, Teatro del Fondo, 1835; *Bartolommeo del Piombo*, Teatro Nuovo, 1837; *Allan Mac Auley*, ib., 1838; *Il marinaio*, ib., 1839; *Maria d'Arles*, ib., 1841; *Il proscritto*, Turin, 1841; *Guglielmo Colman*, Naples, 1843; *Paolo e Virginia*, Rome, Teatro Metastasio, 1843; *Il travestimento*, Naples, Teatro del Fondo, 1846; *Piero di Calais*, Messina, Teatro Vittorio Emmanuele, 1872; *La verga magica*; *La metamorfose fortunata*; *Federico II.*; *L'orfana muta*; *Il muratore di Napoli*; *Werther*; *Elno*; *Margherita d'Aragona*; *Gustavo Wasa*.—Fétis.

ASPA, ROSARIO, born at Messina, Sicily, Jan. 12, 1827, still living, 1888. Dramatic composer, brother of Edwin Aspa. Works: *The Artist's Stratagem*, opera; *Pianoforte pieces*; *Songs*.

ASPASIE, French opera in three acts, text by Morel, music by Grétry, represented at the Opéra, Paris, March 17, 1789, known now only by its celebrated duet, "Donne-lamoi, dans nos adieux." Opéra-comique in two acts, music by Saint-Amans, Paris, about 1790. *Aspasie et Périclès*, opera in one act, text by Viennet, music by Daussoigne-Méhul, Opéra, Paris, July 17, 1820.

ASPELMAYER (Appelmeyer), FRANZ, died in Vienna, July 29 (or Aug. 9), 1786. Dramatic composer, court musician to the emperor. Works: *Die Kinder der Natur*, opera, given in Vienna, 1770; *Pygmalion*, do., ib., about 1770; *Der Sturm*, do., ib., 1786; *Agamemnon*, ballet; *La Lavandara di Citere*, do.; *I Mori spagnuoli*, do.; 6 duets for violin and violoncello; 6 trios; 6 quartets for violin; 10 serenades for wind instruments.—Fétis.

ASPERI, URSULA, born in Rome in 1807. Dramatic composer and pianist, pupil of Fioravanti; conducted the orchestra of a small theatre in Florence in 1839. Works: *Le avventure di una giornata*, opera, given in Rome, Teatro Valle, 1827; *I pirati*, do., ib., 1843.—Fétis.

ASSEDIO DI CORINTO. See *Siège de Corinthe*.

ASSMAYER, IGNAZ, born at Salzburg, Austria, Feb. 11, 1790, died Aug. 31, 1862. Organist, pupil of Michael Haydn. In 1808 he was organist of St. Peter's, at Salzburg, where he composed an oratorio, *Die Sündfluth*, and a cantata, *Worte der Weihe*. In 1815 he settled in Vienna, and in 1824 was appointed organist at the Schottenstift, in 1825 imperial organist, in 1838 vice-, and in 1846 chief-Kapellmeister to the court. The Tonkünstler-Societät, which Assmayer conducted for fifteen years, often performed his chief oratorios, *Das Gelübde*, *Saul und David*, and *Saul's Tod*. He was author of fifteen masses, two requiems, a *Te Deum*, some hymns, motets, and other sacred music, and nearly sixty secular compositions, consisting of overtures, symphonies, pastorales; the latter have all been published.—Fétis; Mendel; Schilling; Pietznigg, *Mittheilg. aus Wien* (1834), iii. 1; Wurzbach.

ASSOUCI, CHARLES COYPEAU D', born in Paris in 1604, died there in 1679. Lute player and dramatic composer. He led a vagabond life in France, England, and Italy, and died in want and misery. He composed, and wrote the words to, *Les amours d'Apollon et de Daphné*, comédie en musique, en vers (Paris, 1650).—Schilling.

ASTARITA, GENNARO, born at Naples about 1749, died (?). Dramatic composer, especially of comic operas, which were very popular both in Italy and Germany. His style shows a great similarity to that of his contemporary, Anfossi. Works: *La contessa di Bimbinpoli*, given in Rome, 1772; *I visionari*, Venice, 1772; *Le finezze d'amore, o la Forza non si fa, ma si prova*, Naples, 1773; *Il marito che non ha moglie*, *Il principe Spondriaco*, Venice, 1774; *La critica teatrale*, Rome, 1775; *Il mondo della Luna*, Venice, 1775; *La dama immaginaria*, *L'isola di Bingoli*, Naples, 1777; *Armida*, *Circe ed Ulysse*, 1777; *Nicoletto bella Vita*, Naples, 1779; *La contessina*,



Rome, about 1780 ; *La molinarella*, Ravenna, 1783 ; *Il divertimento in campagna*, Dresden, 1783 ; *Il Francese bizzarro*, ib., 1786 ; *I filosofi immaginarij*, Naples, 1788 ; *I capriccj in amore*, Venice, 1791 ; *L' impresario in scompiglio* (farce), Milan, Teatro della Canobbiana, 1791 ; *Il medico Parigino*, ib., 1792 ; *Il parruchiere*, Berlin, 1793 ; *L' isola disabitata* ; *Le Cinesi*.—Fétis.

**ASTARTE**, Italian opera, text by Zeno, music by Albinoni, Venice, 1708 ; music by Fago, Naples, 1709 ; music by Predieri, Bologna, 1715 ; music by Caldara, Vienna, 1718 ; music by Giovanni Battista Bononcini, London, 1720 ; German opera, from Zeno's text, music by Treu, Breslau, 1725 ; Italian opera, music by Terradeglias, Rome, 1736, Naples, 1739 ; music by Rauzzini, Munich, 1769.

**ASTIANASSE**. See *Astyanax*.

**ASTON** (Ashton, Ashtan), HUGH, English organist in time of Henry VIII. A Te Deum for five voices and a motet for six voices by him are preserved in the Music School, Oxford.

**ASTORGA**, German opera in three acts, text by E. Pasqué, music by Abert, first represented with great success at Stuttgart, Sept. 20, 1866. The libretto is derived from the romantic story of the composer, Baron Emanuele d' Astorga, who, when on a diplomatic mission to the court of Parma, in 1704, fell in love with the duke's sister, his pupil in music. Characters represented : Astorga (T.), Angioletta (S.), Balbazes (Bar.), Eleonore (S.), Lauristan (B.), and Farnese (B.).

**ASTORGA, EMANUELE**, Baron D', born in Palermo, Sicily, in 1681, died in Bohemia, Aug. 21, 1736. He was the son of the Marchese Capece da Roffrano, a Sicilian noble, executed with several others for conspiring against the Spanish power. Having attracted the attention of the Princess Ursini, maid of honour to the wife of Philip V., he was placed by her at the convent of Astorga, in Spain, where his musical education (probably begun at Palermo

under Francesco Scarlatti) was completed. On leaving the convent, after a few years' residence, he obtained the title of Baron d' Astorga, through his patroness's influence. In 1704 he was sent on a diplomatic mission to the court of Parma, where he made himself very popular, but was sent to Vienna by the duke in 1705, to break off a love affair between the young composer and his pupil, Elisabetta Farnese, the duke's sister. He spent the greater part of his life in travels through Spain, Portugal, England, and Italy. Shortly after 1720 he retired to the Prince of Lobkowitz's Schloss Kaudnitz, in Bohemia, where he remained until his death. He was a handsome man of the world, of graceful manners and pleasing address, and a most accomplished singer. As a composer, he is now chiefly famous for his great *Stabat Mater* for 4 voices (Oxford, 1713). He wrote also a pastoral opera, *Dafni* (Barcelona, June, 1709), and many cantatas, of which the Abbate Santini has 54 for soprano, 44 for contralto, with figured bass, and 10 for two female voices. The score of *Dafni* is in the Kieseletter collection in the Hofbibliothek, Vienna. The *Stabat Mater*, with additional accompaniments by Robert Franz, is published by F. E. C. Leuckart, Leipsic.—Rochlitz, *Für Freunde der Tonkunst*, ii. 43 ; Grove, i. 99 ; Riehl, *Musikalische Charakterköpfe*, i. 16.

**ASTREA PLACATA** (*Astrea Appeased*), Italian operetta in one act, text by Metastasio, music by Predieri, represented in Vienna, Aug. 28, 1739, to celebrate the birthday of the Empress Elizabeth. Scene in the palace of Jove ; subject from Ovid's "Metamorphoses." Characters represented : Giove, Astrea, Apollo, La Clemenza, Il Rigore.

**ASTRÉE** (*Astrea*), lyric tragedy in three acts, text by La Fontaine, music by Colasse, represented at the Académie Royale de Musique, Paris, Nov. 28, 1691.

**AS-TU SOUFFERT, AS-TU PLEURÉ**. See *Mignon*.

**ASTUZIE FEMINILI, LE** (*Woman's Cunning*), Italian opera, text by Metastasio,



## ASTYANAX

music by Cimarosa, represented at the Teatro del Fondo, Naples, 1793 ; Opéra Italien, Paris, Oct. 21, 1802, and again in 1803, 1814, and 1874.—Clément and Larousse, 831.

**ASTYANAX** (Ital., *Astianasse*), French opera in three acts, text by Dejaure, music by Kreutzer, represented at the Opéra, Paris, April 12, 1801. The libretto is derived from the "*Troyades*" of Euripides and of Seneca, and the hero is Astyanax, son of Hector and Andromache, who, after the fall of Troy, was hurled from the battlements by the Greeks to prevent the fulfilment of the decree of fate, by which he was to restore the city. Italian operas on the same subject, text by Salvini: *Astianasse*, music by Leo, Naples, 1725 ; music by Vinci, Venice, 1725 ; music by Bononcini, London, May 6, 1727 ; music by Jommelli, Rome, 1741 ; music by Pampini, Italy, 1755 ; music by Galuppi, about 1760.

**ATALANTA** (*Atalante*), the Arcadian hunter, who was won for his wife by Melanion, through a cunning stratagem, is the subject of several operas. Italian opera, text by Pallavicino, music by J. K. Karl, Munich, 1667 ; music by Draghi, Vienna, 1669 ; text by Zeno, music by Chelleri, Ferrara, 1713 ; music by Handel, London, May 12, 1736 ; music by Johann Adolph Hasse, Dresden, 1737 ; music by Giordani, Turin, 1792 ; music by Steffani, Hamburg, 1698 ; German opera, music by Strungk, Leipzig, 1695. *Atalanta e Meleagro*, music by Righini, Berlin, 1797.

**ATENAIDE**, *L'*, or, *Gli affetti generosi*, Italian operetta in two parts, text by Metastasio, music by Bonno, represented privately in the palace of the Archduchess Marianna Isabella de Bourbon, Vienna, 1762. Subject, the elevation to the imperial purple of Athenais, afterwards Eudocia, wife of Theodosius II., Emperor of the East. Scene in an imperial palace on the banks of the Bosphorus. Characters represented : Teodosio il Giovane, Emperor, secretly in love with Atenaide ; Marziano, general of the imperial army, also in love with her ; Atenaide, se-

cretly in love with Teodosio ; Pulcheria, elder sister of Teodosio, secretly in love with Marziano ; Asterio, imperial prince, also in love with Atenaide.

**A TE, O CARA.** See *Puritani*.

**ATHALIA**, oratorio, text by Samuel Humphreys, music by Handel, first performed at Oxford, July 10, 1733. The score of this, the third of Handel's oratorios, was finished June 7, 1733. The text is arranged in imitation of the "*Athalie*" of Racine. The oratorio was given in London five times in April, 1735, with Miss Young as Athalia, Signora Strada as Josabeth, Carestini as Joad, Waltz as Abner, and Master Goodwill (?) as the young King Joash. Handel rearranged much of the music of Athalia for an Italian serenata, called *Parnasso in Festa*, produced at the King's Theatre, March 13, 1734, in honour of the marriage of the Princess Royal with the Prince of Orange. The oratorio was revived in London, June 20, 1845, by the Sacred Harmonic Society. Published by the Händel-Gesellschaft (Leipzig, 1859).—Schœlcher, Handel, 156 ; Rockstro, Handel, 199.

**ATHALIE**, music to Racine's drama of, for chorus and orchestra, by Mendelssohn, op. 74 (op. 2, posth.) ; composed 1843 (choruses), and 1844-45 (overture). Early in 1845 the choruses were rewritten and scored for orchestra. It was first performed in Berlin, Dec. 1, 1845. It was given in England at Windsor Castle, Jan. 1, 1847, and by the Philharmonic, London, March 12, 1849. Choruses for Athalie were written also by Abt Volger, Stockholm, 1791 ; by Gossec, Paris, 1791 ; by Boieldieu, ib., 1836 ; by Félix Clément, ib., 1858 ; and by Cohen, ib., 1859.

**ATTALO, RÈ DI BITINIA** (*Attalus, King of Bithynia*), Italian opera, music by Johann Adolph Hasse, represented in Naples, 1728 ; by Aurisicchio, London, 1758 ; by Alessandri, Florence, 1780 ; by Caruso, Rome, 1790.

**ATTENHOFER, KARL**, born at Wettingen, near Baden, Switzerland, May 5, 1837, still living, 1888. Composer, pupil of Daniel Elster at Baden, of Kurz at Neufcha-

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tel, and of Richter, Papperitz, Dreyschock, Röntgen, and Schleinitz at the Conservatorium in Leipsic. In 1859 he became musical instructor at Muri (Aargau), in 1863 conductor of a male singing society at Rapperswyl, in which capacity he soon won reputation, and assumed the direction of several other societies, removing in 1867 to Zürich, where in 1879 he became organist and musical director of the Catholic church. He is one of the most distinguished Swiss composers, especially of male choruses, but also of choruses for female, and mixed voices, songs, pianoforte pieces, violin studies, and some masses.—Riemann.

**ATTERBURY, LUFFMAN**, born in England about 1740, died at Westminster, June 11, 1796. Musician in ordinary to George III. He composed numerous catches and glees, and between 1778 and 1780 obtained from the Catch Club prizes for three glees and two catches; he also wrote an oratorio, *Goliath*, which was performed at the Haymarket Theatre in 1773. About 1790 he published *A Collection of Twelve Glees, Rounds, etc.* A number of his glees and catches are in Warren's collections.

**ATTILA**, King of the Huns (A.D. 434–454), called the Scourge of God, is the subject of several operas: Music by Pietro Antonio Ziani, Venice, 1672; music by Johann Wolfgang Franck, represented in Hamburg, 1682; Italian opera, text by Rossi, music by Giuseppe Farinelli, Venice, 1810; music by Malipiero, Venice, 1846 (later entitled *Ildegonda di Borgogna*); text by Solera, music by Verdi, Venice, 1846, New York, March 15, 1850, one of the most feeble of the master's works. The terzet, "Te sol' quest' anima" (for S., T. and B.), however, is one of the finest examples of Verdi's short concerted pieces, and has been sung more than anything else by him in this form. *Attila in Aquileja* (in Aquileia, which he besieged, A.D. 451), opera seria, music by Giuseppe Persiani, Parma, 1827; *Attila il Rè de' Franchi* (King of the Franks), text by Sografi, music by Mosca, Palermo, 1818.

**ATTILIO REGOLO** (Atilius Regulus), Italian opera in three acts, text by Metastasio, first set to music by Hasse and represented in Dresden, during the carnival, in 1750. Scene near Rome. Characters represented: Regolo; Manlio, consul; Attilia and Publio, children of Regolo; Barce, a noble Carthaginian girl, slave of Publio; Licinio, tribune of the people, in love with Attilia; Amilcare, ambassador of Carthage, in love with Barce. The same text has been set to music also by Scarlatti, Rome, 1719; Egidio Naselli, Palermo, 1748; Johann Adolph Hasse, Dresden, 1750; Jommelli, Rome, 1752; Carlo Monza, Munich, 1777. See also *Regulus*.

**ATTRUP, KARL**, born at Copenhagen, March 4, 1848, still living, 1888. Organist, pupil in 1867 at the Conservatorium in Copenhagen, of Gade, whom he succeeded two years later as instructor at the same institution. In 1871 he was appointed organist at St. Frederick's, and in 1874 at the Church of the Redeemer, and instructor of the organ in the Royal Institute for the Blind. He has given many organ concerts throughout Denmark, Schleswig, and Sweden, and is the author of valuable organ music and of songs.—Mendel, *Ergänz.*, 17.

**ATTWOOD, THOMAS**, born in London in 1767, died there, March 28, 1838. Dramatic composer and organist; pupil of Dr. Nares and Dr. Ayrton, while a chorister in the Chapel Royal, from 1776 to 1881, of Filippo Cinque and Gaetano Latilla in Naples in 1783–85, and of Mozart in Vienna until his return to England in 1787. He was under the immediate patronage of George IV., by whom, when Prince of Wales, he was sent to Italy to study, and from whom he received most of his appointments. Attwood held successively the following offices: Organist of St. George the Martyr, Queen Square, and member of the Prince of Wales's chamber band; musical instructor to the Duchess of York in 1791, to the Princess of Wales in 1795, organist of St. Paul's Cathedral in 1795, composer to the King's Chapel Royal on the death of

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Dr. Dupuis in 1796; organist of George IV.'s private chapel in the Pavilion at Brighton in 1821; and organist of the Chapel Royal in 1836. He occasionally conducted concerts of the Philharmonic Society, of which he became a member on its organization in 1813. Attwood's earlier compositions were dramatic, but later he devoted himself to church music, sonatas, songs, and glees. Attwood was a friend of Mendelssohn, who dedicated to him some of his best compositions. Works: *The Prisoner*, opera, given in London, 1792; *The Mariners*, do., ib., 1793; *Caernarvon Castle*, do., ib., 1793; *The Adopted Child*, do., ib., 1795; *The Poor Sailor*, do., ib., 1795; *The Smugglers*, do., ib., 1796; *The Mouth of the Nile*, do., ib., 1798; *The Devil of a Lover*, do., ib., 1798; *A Day at Rome*, do., ib., 1798; *The Castle of Sorrento*, do., ib., 1799; *The Red Cross Knights*, do., ib., 1799; *The Old Clothesman*, do., ib., 1799; *The Magic Oak*, do., ib., 1799; *True Friends*, do., ib., 1800; *The Dominion of Fancy*, do., ib., 1800; *The Escapes, or the Water Carrier* (partly original, partly from Cherubini's *Les deux journées*), do., ib., 1801; *Il Bon-docani*, do., ib., 1801; *St. David's Day*, do., ib., 1801; *The Curfew*, do., ib., 1807; Two songs contributed to *Guy Mannering*, 1816; Anthem with orchestral accompaniment, *I was glad* (written for coronation of George IV.); do., *O Lord, grant the King a long life* (coronation of William IV.); a volume containing four services, eight anthems, nine chants (edited by his godson, Dr. Thomas Attwood Walmisley, fifteen years after Attwood's death). A third anthem was begun for the coronation of Queen Victoria, but never finished. His song, *The Soldier's Dream*, was long popular; his glees, *In peace Love tunes the Shepherd's reed*, and, *To all that breathe the air of Heaven*, are still well known; and his services in F and D are household words in most cathedrals.—Barrett, *English Church Composers*, 152; Fétis; Grove; Naumann (Ouseley), ii. 1287.

**ATYS**, lyric tragedy in five acts, text by Quinault, music by Lulli, represented at St. Germain, before Louis XIV., Jan. 10, 1676, and in Paris, August, 1677. Subject, the love of Cybele for the beautiful Phrygian shepherd Atys. This work, now forgotten, was greatly liked by the king. In 1682, on its third representation, the ballet was danced by the chief lords and ladies of the court. It was reproduced ten times at the Académie de Musique between 1687 and 1740. Quinault's text, reduced to three acts by Marmontel, with music by Nicolò Piccini, was represented at the Académie de Musique, Feb. 22, 1780. Though successful, it did not keep the stage long. On the same subject are the operas, *Atide*, music by Giacomo Perti (with Tosi), Bologna, 1679; *Atide*, music by Mysliweczek, Padua, 1774; *Atys*, music by Ariosti, Lutzenburg, 1700; and *Cibele et Ati*, music by Antonio Bertali, Vienna, 1666.

**AUBER, DANIEL FRANÇOIS ESPRIT**,



born at Caen (Calvados), Jan. 29, 1784, died in Paris, May 12, 1871. His father, Jean Baptiste Daniel Auber, was officer of the king's hunt, and an amateur musician; and an uncle, Daniel Auber, was painter

to the king. Auber first studied music as an accomplishment, taking pianoforte lessons of Ladurner, and was sent to London to enter a commercial house. Business soon proved distasteful to him, and he returned to Paris, where he became well known in certain artistic circles for his compositions, mostly chamber music. His first dramatic work was a new setting of the text of an old comic opera, *Julie*, the orchestral part of which he wrote for strings only. This was soon followed by another



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opera; both works were given in private about 1812, and were much applauded. In spite of these amateur successes, he felt dissatisfied with his work, and began serious studies under Cherubini. His studies ended, he wrote a four-part mass. He first appeared before the public in 1813, with an opera in one act, *Le séjour militaire*; this, with *Le testament, ou les billets-doux*, 1819, was wholly unsuccessful. But in 1820 his three-act *La bergère châtelaine*, given at the Opéra Comique (Feydeau), was much applauded, and *Emma, ou la promesse imprudente*, 1821, confirmed his reputation. In *Le concert à la cour*, and *Léocadie*, both 1824, and notably in *Le maçon*, 1825, a new and more mature development of his style was noticeable; here begins his second manner. This second period closed gloriously with *La Muette de Portici*, given at the Opéra, 1828. To his third period belong his master-works, *La fiancée*, *Fra Diavolo*, *Lestocq*, *Le cheval de bronze*, *Le domino noir*, *Zanetta*. With the *Diamants de la couronne* (1841) his style began to expand still further, and he reached the apogee of that form known as the opéra-comique. To this fourth period belong also *La part du diable*, *La sirène*, and *Haydée*. Auber was at once the greatest and the most characteristically French of all the writers of opéra comique. He did not enter upon his professional career until the age of twenty-nine; his last opera, *Rêves d'amour*, was written at the age of eighty-five. If his genius showed symptoms of decay in the last few years of his life, some of his very best work was done when he was over sixty. In 1825 he was named chevalier of the Legion of Honour, and was admitted member of the Académie des Beaux Arts de l'Institut in 1829. He wrote forty-two operas (not counting those which he wrote in collaboration with others), besides many ballets and occasional pieces. In the following list, all were brought out at the Opéra Comique in Paris except the

first two and those otherwise marked. Works—Operas: *Julie*, 1812 (?); *Le séjour militaire*, 1813; *Le testament*, 1819; *La bergère châtelaine*, 1820; *Emma*, 1821; *Leicester*, 1823; *La neige*, 1823; *Le concert à la cour*, 1824; *Léocadie*, 1824; *Le maçon*, 1825; *Fiorella*, 1826; *Le timide*, 1826; *La muette de Portici*, Opéra, 1828; *La fiancée*, 1829; *Le dieu et la bayadère*, Opéra, 1830; *Fra Diavolo*, 1830; *Le philtre*, Opéra, 1831; *Le serment*, Opéra, 1833; *Gustave III.*, Opéra, 1833; *Lestocq*, 1834; *Le cheval de bronze*, 1835; *Actéon*, 1836; *Les chaperons blancs*, 1836; *L'Ambassadrice*, 1836; *Le domino noir*, 1837; *Le lac des fées*, Opéra, 1839; *Zanetta*, 1840; *Les diamants de la couronne*, 1841; *Le duc d'Olonne*, 1842; *La part du Diable*, 1853; *La sirène*, 1844; *La barcarolle*, 1845; *Haydée*, 1847; *L'enfant prodigue*, Opéra, 1850; *Zerline*, Opéra, 1851; *Marco Spada*, 1852; *Jenny Bell*, 1855; *Mannon Lescaut*, 1856; *La Circassienne*, 1861; *La fiancée du roi de Garbe*, 1864; *Le premier jour de bonheur*, 1868; *Rêves*

*Auber*

( *Professeur en l'Université impériale de musique* )

d'amour 1869.—B. Jouvin, D. F. E. Auber, sa vie et ses œuvres (Paris, Heugel, 1864); Dwight's Journal, ii. 179; xxii. 291; E. de Mirecourt, Auber (1854–58).

AUBERLEN, SAMUEL GOTTLOB, born at Feilbach, near Stuttgart, Nov. 23, 1758, died at Ulm after 1824. Organist; after having occupied positions as conductor, Konzertmeister, and organist at Zürich, Stuttgart, Zofingen, Winterthur, Tübingen, and Schaffhausen, under constant adversities, which he has described in an autobiography (Ulm, 1824), he was finally appointed organist and musical director at the Cathedral of Ulm in 1819. Works: *Lob der Poesie*, *Lob der Musik*, cantatas; *Das Fest der Christen auf Golgotha*, oratorio; *Mass*; *Sechs moderne Walzer für Clavier*, op. 7 (Augsburg, 1799); *Euterpens Opfer am Altar der Grazien* (1801); other



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collections of dances, etc., for pianoforte; Forty melodies for male voices (Munich, 1834); Fifty songs for two, three, and four voices (Easlingen); etc.—Fétis.

**AUBERT, JACQUES** (the elder), born in France, end of 17th century, died at Belleville, near Paris, in 1753. He was violinist in the royal band in 1727, first violinist in the orchestra of the Opéra and in the Concerts Spirituels in 1748, in which year he became leader of the band and director of the Duc de Bourbon's private music. Works: 5 books of violin sonatas, with a bass; 12 suites en trio; 2 books of concertos for four violins, violoncello, and bass; airs and minuets for two violins and bass; *La paix triomphante*, opera (1713); *Diane*, ballet divertissement, (with Bourgeois, 1721); *Le ballet de 24 heures* (1722); *La reine des Péris*, words by Fuselier (1725); *La fête champêtre et guerrière* (1746); *Le ballet de Chantilly*, cantata, Paris, 1728.—Fétis; Grove.

**AUBERT, PIERRE FRANÇOIS OLIVIER**, born at Amiens in 1763, died (?). Violoncellist, member of the orchestra of the Opéra Comique, Paris, for twenty-five years. Works: 3 quartets for two violins, viola, and violoncello, op. 1 (Zürich, 1796); 3 do., op. 2; 3 duets for violoncellos, op. 3; 3 do., op. 5; do., op. 6; do., op. 7; *Études* for violoncello, followed by three duets and three sonatas, op. 8; 8 books of sonatas. He has also published two methods for violoncello.—Fétis.

**AUBÉRY DU BOULLEY, PRUDENT LOUIS**, born at Verneuil (Eure), Dec. 9, 1796, died there, February, 1870. Instrumental composer, first instructed by his father, who was a good musician. At the age of five he was able to read music at sight, and at ten played difficult concertos on the flute and on the horn. In 1808 he was sent to Paris, and studied at the Conservatoire, under Monsigny, Méhul, and Cherubini until 1815; returned to Verneuil, where he seized every opportunity to take part in concerts, given by artists

there and in the neighborhood. Obligated to live in the country from 1827 on account of his health, he practised agriculture, published a method of instruction entitled "*Grammaire musicale*" in 1830, and, on the organization of the National Guard throughout France, formed at Verneuil a military band of forty, which led to the institution of similar musical unions among the rural population. His compositions, consisting of sonatas, and marches for the pianoforte, quartets, trios, and other chamber music, number 156 works, a complete list of which may be found in: *Société Philharmonique de l'Eure, de l'Orne et d'Eure-et-Loire* (L'Aigle, Ginoux, 1866). His comic opera, *Les amants querelleurs*, received at the Opéra Comique, was given at the Gymnase in 1824, arranged as a vaudeville, for which purpose the author of the libretto had withdrawn it.—Fétis; do., *Supplément*, i. 30.

**AUDRAN, EDMOND**, born at Lyons, April 11, 1842, still living, 1888. Dramatic composer, son of the tenor Marius Audran, pupil at the *École Niedermeyer*, Paris, where he won the prize for composition in 1859; settled with his father, in 1861, at Marseilles,



where he is maître de chapelle at St. Joseph's. Works: *L'Ours et le Pacha*, comic opera, given at Grand Théâtre, Marseilles, 1862; *La chercheuse d'esprit*, ib., 1864; *La Nivernaise*, ib., Gymnase, 1866; *Le petit Poucet*, opérette, ib., 1868; *Le grand Mogol*, do., ib., 1877; *Les noces d'Olivette*, comic opera, Bouffes Parisiens, Paris, 1879; *La mascotte*, opéra-bouffe, ib., 1880.—Fétis, *Supplément*, i. 33.

**AUF HOHEN BEFEHL**, comic opera, text and music by Carl Reinecke, represented at the Stadttheater, Hamburg, Oct. 1, 1886. The libretto is an adaptation of Riehl's novel, "*Ovid bei Hofe*." It was

conducted by the composer, and met with decided success.

**AUF! IM TRIUMPH ZUM CAPITOL.** See *Rienzi*.

**AUFFORDERUNG ZUM TANZ** (Invitation à la valse), rondo brillant for pianoforte, by Weber, op. 65, dedicated to his Caroline, composed 1819, first original edition, Berlin (Schlesinger). This happy inspiration must forever remain a standard work. You seem to see the respectful lover approaching the object of his affection, and claiming her hand for the dance. The coy damsel at first but half consents, but after some slight hesitation is persuaded. Encircled by the arm of her happy partner, she listens to the accents of passionate love whispered in her ear, to which she replies in subdued but encouraging tones. The dance becomes more animated, and the happy swain carries his future bride through the mazy throng till the last chord of the exciting dance. Then demurely he bows his farewell. Among the different arrangements of this piece, whose popularity is unexampled, the following deserve special mention: One, with somewhat larger treatment of the pianoforte, by Henselt, and a still more elaborate one, "with arabesques for concert performance," by Tausig (See von Lenz, *Drei grosse Klavier-Virtuosen*); one for eight hands, by Otto Dresel, and Berlioz's matchless transcription for full orchestra (See Berlioz, *Mémoires*, 330). It has also been arranged for soprano with pianoforte accompaniment, to the words, *Vieni, o cara*, etc.—Benedict, 153.

**AUFFMANN, JOSEF ANTON XAVER**, born about 1720, died in 1778. Organist, and Kapellmeister at Kempten about 1750. His three concertos for organ, with orchestra (Augsburg, 1754), entitle him to remembrance.—Fétis; Schilling.

**AUFFSCHNAITER, BENEDICT ANTON**, Kapellmeister at Passau, beginning of the 17th century. Works: *Concors discordia*, consisting of six overtures (Nuremberg, 1695); *Dulcis fidium harmonica*, sona-

tas (ib., 1699); *Vesperæ solemnissimæ*, op. 5 (Augsburg, 1709); *Alaudæ quinque*, containing five masses, op. 6 (ib., 1711); *Duodena offertoria*, op. 7 (Passau, 1719); *Cymbalum Davidis vespertinum*, op. 8 (ib., 1729).—Fétis; Schilling.

**AUGURIO DI FELICITÀ** (The Happy Augury), cantata for three voices, text by Metastasio, music by Reutter, produced in Schönbrunn, 1749. Characters represented: *Arciduchessa prima*, *Arciduchessa seconda*, *Arciduchessa terza*.

**AULAGNIER, ANTONIN**, born at Manosque (Basses-Alpes) in 1800, still living, 1888 (?). Composer, pupil of Benoist at the Conservatoire, Paris, where he afterwards established himself as a music publisher. Works: 2 masses for three voices; *O Salutaris*, do.; *Domine, salvum fac regem*, do.; Variations, rondos, mélanges, etc., for pianoforte; Square dances for several instruments; Romances for one and two voices; *Faux-bourbons romains et parisiens*, for 3 voices.—Fétis.

**AULETTA, PIETRO**, flourished in Italy, first half of the 18th century. Dramatic composer, maestro di cappella to the Prince of Belvedere. Works: *Ezio*, opera, given in Rome, 1728; *Il Marchese Sgrana*, Naples, Teatro Nuovo, 1738; *L'Amor costante*, ib., Teatro de' Fiorentini, 1739; *Orazio*, Venice, 1748; *Il Giocatore*, Il maestro di musica, interludes, given in Paris, 1752. Domenico Auletta, probably his son, is the author of an opera buffa, *La locandiera di spirito*, given in Naples about 1820.—Fétis.

**AUMANN, DIETRICH CHRISTIAN**, flourished about 1789 in Hamburg, where he was organist. Works: *Choralbuch für das neue Hamburgische Gesangbuch* (Hamburg, 1787); *Hochzeit Cantate* (ib., 1787); *Oster Oratorium* (ib., Matthiesen, 1788); *Das Hohenauer Schiffgeschrei*, for four voices, two violins, and bass. A comic opera, *Das neue Rosenmädchen*, was given in Hamburg, 1789.—Gerber, N. Lex.; Schilling.

**AUMONT, HENRI RAYMOND**, born in Paris, July 31, 1818, still living, 1888. Vio-

linist, pupil at the Conservatoire of Guérin and of Baillot, won the second prize for violin in 1837, then studied composition until 1840. Works: *Air varié*, for violin and orchestra (Paris, Richault); *Les caractères*, three fantasies for violin (ib., Chailiot); *Duo concertant* for pianoforte and violin (ib.); *Fantaisie* on a French theme, for do. (ib.); do. on an Italian theme (ib.); do. on a German theme (ib.).—Fétis.

**A UNA FONTE.** See *Puritani*.

**AU PLAISIR, À LA FOLIE.** See *Zampa*.

**AURELIANO IN PALMIRA** (Aurelian in Palmyra), Italian opera, music by Rossini, represented in Milan, 1814. It was unsuccessful, but some of its principal parts have been preserved in other works of the composer. The melody of the first chorus, "Sposa del grande Osiride," which had previously done duty as a chorus in *Ciro in Babilonia*, is now the cavatina of *Almaviva*, "Ecco ridente in cielo," in *Il barbiere di Siviglia*, and the overture is now the introduction to the same work, after having served meanwhile as the overture to *Elisabetta*. *Aureliano* failed also in London.—Stendhal, *Vie de R.*; Elwards, *Life of R.*, 65.

**AURENHAMMER, JOSEFA**, born in Vienna about 1776, died there in 1841. Pianist, pupil of Mozart, Richter, and Kotzeluch; gave annual concerts at the Burgtheater, and was especially skilful in extemporizing, and varying a given theme. She composed 63 works for her instrument.—Mendel; Schilling.

**AURISICCHIO, ANTONIO**, flourished about 1750 in Rome, where he died young. Maestro di cappella at S. Giacomo degli Spagnuoli, Rome. His works consist of psalms, motets, cantatas, and masses, and an opera, *Attalo*, given in London, 1758.—Fétis.

**AU SEUL PLAISIR FIDÈLE.** See *Robert le Diable*.

**AUSSI NOMBREUX QUE LES ÉTOILES.** See *Prophète*.

**AUSTIN, WALTER**, English composer, contemporary. Works: *The Fire King*, can-

tata; *The Stepmother*, operetta; *Overtures* for orchestra; *Pianoforte pieces*; *Songs*, etc.

**AUTERI-MANZOCCHI, SALVATORE**, born at Palermo, Sicily, Dec. 25, 1845, still living, 1888. Dramatic composer, pupil of Platania, and in Florence of Mabellini. Works: *Marcellina*; *Dolores*, given at Florence, Teatro della Pergola, 1875; *Il Negriero*, Barcelona, 1878; *Stella*, Piacenza, 1880.—Fétis, *Supplément*, i. 34.

**AUTRIVE, JACQUES FRANÇOIS D'**, born at Saint-Quentin (Aisne), in 1758, died at Mons, Belgium, in December, 1824. Violinist, pupil of Jarnovich; unfortunately became deaf at the age of thirty-five, and thenceforth devoted himself more to composition. Works: Several concertos, duets, and other works for violin; *Songs*.—Fétis.

**AUVERGNE.** See *D'Auvergne*.

**AUVERJAT, JEAN DE L'**, French composer of church music, maitre de musique of the Église des Innocents, Paris, in the second half of the 17th century. Works: *Missa*, *Iste confessor*, for 4 voices (Paris, Ballard); *Missa*, *Legem pone*, do. (ib.); *Missa*, *O gloriosa Domina*, do. (ib.); *Missa*, *Tu es Petrus*, for 5 voices (ib.); *Missa*, *Ne moreris*, do. (ib.); *Missa*, *Confitebor Domine*, do. (ib.); *Missa*, *Fundamenta ejus*, do. (ib.).—Fétis.

**AUX JOURS DE DIMANCHE.** See *Faust*, Gounod.

**AUX PIEDS DE LA MADONE.** See *Zampa*.

**AUXCOUSTEAUX** (Hautcousteaux), ARTHUR, born in Beauvais, Picardy (Maquin) or Saint-Quentin (Gomart), died in 1656. He was a singer in the church of Noyon (1627); music teacher in the College of Saint-Quentin, maitre de la Sainte Chapelle, and haut-contre in the chapel of Louis XIII., Paris. From the advanced style of his music he is thought by Fétis to have studied the Italian composers. He was the author of numerous masses and chansons, among which is a collection of chansons dedicated to Molé.—Grove; Fétis; Mendel, i. 306; *Nouv. biog. gén.*

## AVARO

**AVARO, L'** (The Miser), Italian opera, music by Aufossi, represented in 1775; music by Sarti, Venice, 1777; music by Rutini, Rome, 1789; music by J. S. Mayr, Venice, 1799; music by Orlandi, Bologna, 1801; music by Josef Haydn, Paris, 1802; music by Bianchi, Paris, 1804; music by Fioravanti, about 1804; music by Cordella, Naples, about 1810; music by Conte Miari, Venice, 1811; music by Savij, Parma, 1840; music by Quarenghi, 1863; music by C. Brizzi, Bologna, 1877. **L' avaro burlato** (The Miser Tricked), Italian comic opera, by Giovanni Paisiello, Prague, 1784; by Giuseppe Sborgi, 1873; by Margaria, Turin, 1877. **L' avaro deluso** (The Miser Deluded), by Sacchini, London, 1778. **L' avaro punito** (The Miser Punished), by Galuppi, about 1760.

**AVE, VERUM CORPUS**, motet for chorus, with string accompaniment, by Mozart, composed at Baden, near Vienna, in June, 1791.

**AVILA, TOMÁS LUÍS VITTORIO D'**, Spanish composer, living about the close of the 16th century. He published the following work: *Motecta festorum totius anni cum communi sanctorum*, quatuor, quinque, sex et octo vocibus (Rome, 1585).—Fétis.

**AVISON, CHARLES**, born at Newcastle-upon-Tyne, England, in 1710, died there May 10, 1770. Vocal composer and organist, pupil of Geminiani; studied also in Italy. In 1736 he became organist of the Church of St. Nicholas, Newcastle. He was the author of "An Essay on Musical Expression" (1752), and he edited, with John Garth, organist of Durham, Marcello's *Psalms* (1757), adapted to English words. Works: 5 concertos for a full band of stringed instruments; 2 sets of sonatas for harpsichord and two violins; Quartets and trios. The once popular air, "*Sound the loud timbrel*," is adapted from one of his concertos.—Hawkins; Grove; Brand, Newcastle.

**AVONDANO, PIETRO ANTONIO**, born at Naples about the beginning of the

18th century, died about 1786. Dramatic composer and violoncellist. Works: *Berenice*, opera, given at Naples about 1730; *Il mondo della luna*, do., ib., about 1732; *Gioia, rè di Giuda*, oratorio; *La morte d' Abele*, do.; Twelve sonatas for violin and violoncello, op. 1 (Amsterdam, 1732); Duets for violin and violoncello. The manuscript scores of his two oratorios are in the Royal Library at Berlin.—Fétis.

**AVVISO AI MARITATI, L'** (Advice to the Married), Italian opera buffa, music by Cimarosa, represented in Naples, 1780; music by Isouard, his first opera, Florence, 1795; music by J. S. Mayr, Venice, 1798; music by Caruso, Rome, 1810; music by Henri Cohen, written for Naples, 1838, but not produced.

**AWAKE, MY SOUL**, hymn, music by François Hippolyte Barthélémon, written in London, about 1780.

**AXUR, RÈ D' ORMUS**. See *Tarare*.

**AYLWARD, THEODORE**, born in 1731, died in London, Feb. 27, 1801. He was awarded a prize medal by the Catch Club in 1769, and became professor of music in Gresham College in 1771; organist and choirmaster at St. George's Chapel, Windsor, in 1788. Mus. Doc., Oxford, 1791. Works: 6 lessons for the harpsichord, organ, or pianoforte, op. 1; Elegies and glees, op. 2 (1785); Music for the dramas *Harlequin's Invasion*, *Midsummer Night's Dream*, etc.; 8 canzonets for two sopranos; Glees; Church music.—Grove.

**AYRTON, EDMUND**, born at Ripon, England, in 1734, died in Westminster, London, May 22, 1808. Organist, pupil of Dr. Nares. He was elected, when quite young, organist of the collegiate church of Southwell; became in 1764 a gentleman of the Chapel Royal, and soon after vicar-choral of St. Paul's, and one of the lay clerks of Westminster Abbey. In 1780, on the resignation of Dr. Nares, he was appointed master of the children of His Majesty's chapels, which post he held until 1805. He received the degree of Mus. Doc. from the



## AZEMIA

University of Cambridge in 1784, and was afterwards admitted *ad eundem* by the University of Oxford. He was given this for his anthem, *Begin unto my God with timbrels*, which was performed in St. Paul's Cathedral, July 28, 1784, the day of general thanksgiving for the termination of the American Revolutionary War. Works: Two complete morning and evening services, several anthems, and other church compositions. William Ayrton (born Feb. 24, 1777, died May 8, 1858), musical critic and editor, was his son.

**AZÉMIA**, French *opéra-comique* in three



Dugazon as Azémia.

acts, text by Lachabeaussière, original subject, music by Dalayrac, represented at the Italiens, Paris, May 3, 1787. One of the composer's best works. Its "*Ah! que je sens d'impatience, mon cher pays, de te revoir,*" had a universal popularity. Like other of the composer's works, the finale is notable for the skilful and fluent treatment of the choral parts. The character of Azé-

mia was one of the most remarkable creations of Mme Rosalie Dugazon (*née* Leffevre, born in Berlin in 1755, died in Paris, Sept. 22, 1821), who played with unvarying success until 1806, when she retired from the stage. The classes of parts in which she excelled are still known on the French stage as "*jeunes Dugazon*" and "*mères Dugazon*."

**BAAKE, FERDINAND GOTTFRIED**, born at Hendeber, near Halberstadt, Prussian Saxony, April 15, 1800, still living, 1888. Pianist and organist, pupil of the brothers Samuel and Karl Müller at Halberstadt, of Hummel at Weimar, and, in theory, of Friedrich Schneider at Dessau. He was organist at Halberstadt, Wolfenbüttel, and Mühlhausen, but returned to Halberstadt in 1838 to conduct a singing society, and has done much for the promotion of musical life there. Works: 6 songs, op. 1 (Leipsic, Breitkopf & Härtel); 6 polonaises for pianoforte, op. 2 (*ib.*); Rondo for do., op. 3 (Berlin, Trautwein); 6 songs, op. 5 (*ib.*); Grand variations on an original theme, op. 4 (Mainz, Schott); Grand sonata for pianoforte, op. 6 (Leipsic, Breitkopf & Härtel); Odeon, collection of new compositions, 1st and 2d vol. (Wolfenbüttel, Hartmann); Variations and rondo, op. 9 (*ib.*); Amusement, for pianoforte, op. 10 (*ib.*); Sonatine, op. 12 (*ib.*); 12 waltzes, op. 11 (Leipsic, Hofmeister); Prelude for organ (Erfurt, Körner); Songs for four voices, with pianoforte, op. 13 (Halberstadt, Frantz); Male choruses for four voices, op. 16 (*ib.*); *Salve Regina*, for four voices, with orchestra; *Die Verklärung des Erlösers im Tode*, cantata, performed in Halberstadt Cathedral, 1822.—Fétis; Mendel.

**BAAL, ERHÖRE UNS**, chorus of Priests of Baal, in Mendelssohn's *Elias*, Part I.

**BABAN, GRACIAN**, musical director of the Cathedral of Valencia, Spain, in 1650-65. Masses and motets, written by him for several choirs, are preserved there.

## BABBI

**BABBI, CRISTOFORO**, born at Cesena, Italy, in 1748, died at Dresden in 1814. Violinist, pupil of Paolo Alberghi; became, in 1790, *Couzertmeister* to the Elector of Saxony. Works: Concertos for the violin; Symphonies for church and chamber; Quartets and duets for the flute; Augusta, cantata (1789).—Mendel; Schilling.

**BABELL, WILLIAM**, born in England in 1690, died in London in 1723. Violinist and organist, pupil of Dr. Pepusch; was a member of the Royal Band of Music and organist of All-Hallows Church, Bread Street, London. Works: 12 solos for violin or oboe; 12 solos for flute or oboe; 6 concertos for octave flutes and violina.

**BACCELLI, DOMENICO**, Italian dramatic composer of the 18th century. He went to Paris in 1766 with his wife, an actress of reputation, and in 1770 successfully produced the comic opera, *Le nouveau marié, ou les importuns*, at the *Comédie Italienne*. In 1779 he returned to Italy.

**BACCELLI, Padre MATTEO**, born at Lucca about 1680, died there in 1756. Church composer, professor of music at the seminary of San Giovanni. He wrote masses, graduals, motets, and psalms for four voices, a *Domine*, a *Dixit*, and a *Magnificat* for do., with instrumental accompaniment.—Fétis, *Supplément*, i. 36.

**BACCHINI, CESARE**, born in Florence in 1846. Dramatic composer, pupil of Anichini on the pianoforte and in harmony, of Giovacchino Giovacchini on the violin, and of Mabellini in composition. Works—Operas: *Il quadro parlante*, given at Florence, 1871; *La secchia rapita* (with Deschamps, Felice, Giraldini, Tacchinardi, and Usiglio), ib., Teatro Goldoni, April, 1872; *La cacciata del Duca d'Atene*, ib., Teatro Pagliano, Feb. 1874; *Delmira*, ib., Dec. 5, 1878.—Fétis, *Supplément*, i. 36.

**BACCHUS AND ARIADNE**. See *Arianna*.

**BACCHUS, EVER FAIR AND YOUNG**, bass air in F major, in Handel's *Alexander's Feast*, Part I.

**BACCI, PIETRO GIACOMO**, born at Perugia about the middle of the 17th century. He composed the opera *Abigail*, given at Città della Pieve, Province of Perugia, in 1691.—Fétis.

**BACCUSI, IPPOLITO**, lived in Verona, Italy, latter half of the 16th century. He was *maestro di cappella* of the Cathedral of Verona in 1590. His works include masses, madrigals, motets, and psalms, published in Venice during his lifetime (1592) by Gardano, Vincenti, and Rampazetti; others are in the volume dedicated to Palestrina by fourteen Italian composers, and in other publications of the day. Baccusi was among the first to introduce instruments as an accompaniment to the voices in church singing, and this system is applied in two volumes of his works, one containing vesper psalms and two magnificats; the title of the other book is: *Hippolyti Baccusi, Eccl. Cath. Veronæ musicæ magistri, missæ tres, tum viva voce tum omni instrumentorum genere cantatu accommodatissimæ, cum octo vocibus* (Amadino, Venice, 1596).—Fétis.

**BACH**. The Bach family presents by far the most remarkable instance of hereditary genius in all history. In seven consecutive generations we can count no less than forty-nine musicians, of whom at least twenty deserve to be classed as important figures in musical history. Of the eldest member of the family to whom the genealogy is traceable, Hans Bach, nothing is known save that he was one of the trustees of the Parish (*Gemeinde-Vormundschafsglied*) of Wechmar, a little town near Gotha, in 1561. The first musical member of the family was Veit Bach (probably son of this Hans), who has generally been looked upon as the head of the family tree. He was a miller or baker (possibly both), and used to delight in playing on the *cythringen* (diminutive for *cithara*, an instrument of the guitar tribe); he left his native place, and settled somewhere in Hungary; a tradition, probably originated by Korabinsky, fixes Presburg as the

place, but this is wholly without authentic foundation. Be this as it may, the Jesuit troubles in Hungary, under Rudolph II., drove Veit, with other Lutherans, from the country (probably before 1597), and he returned to Wechmar. How many children he had is not known. The genealogy mentions a Lips Bach (died Oct. 10, 1620), three of whose sons are said to have been sent to Italy, by the reigning Count of Schwarzburg-Arnstadt, to study music. But it is merely conjectural that Lips was Veit's son, and a good deal of evidence points to the rest of the story being apocryphal. It is known, however, with tolerable certainty, that Veit had at least two sons: one was Hans (known as "der Spielmann"); the name of the other is not known; possibly it may have been Lips. But Hans and his unnamed brother were the heads of the two main branches of the Bach family, which branches unite in Veit. Both branches were rich in musicians, all of whom studied in Germany, a very notable fact at a period when it was the almost universal custom for musicians of any standing to go to Italy to finish their musical education. In course of time Arnstadt, Erfurt, Steinach, and Meiningen became the headquarters, so to speak, of the family, which was a singularly united one, very distant cousins (in younger generations) living on terms of the greatest intimacy, and mutually helping one another in their profession. The predominant family traits, apart from a genius for music, which grew apace until the fourth generation after Veit Bach, were a certain persistent honesty and kindness of character, an almost childlike religious faith and adherence to the Lutheran Church, a great capacity for hard work, and an equally great incapacity for living unmarried.

BACH, (CARL) PHILIPP EMANUEL [20], born at Weimar, March 14, 1714, died at Hamburg, Sept. (Dec. ?) 14, 1788. The third son of Sebastian [15]. His father originally intended him to study philosophy, and sent him to the Thomas-schule at

Leipsic; he afterwards studied law at the universities at Leipsic and Frankfort-on-the-Oder, but his



passion for music was so strong that he studied the art more thoroughly than is generally the case with amateurs, and, when he went to Frankfort, was already a cultivated musician

and a brilliant clavecinist. He conducted a singing society there, for which he composed some music, and at last gave up the law and chose music for his profession. In 1746 he went to Berlin, and was made chamber-musician and clavecinist to Frederick the Great. He had, however, to give up this position in 1757 at the first violent outbreak of the Seven Years' War. He went to Hamburg, where he took the direction of the music in a church, and in 1767 succeeded Telemann as Musikdirector of the principal church there, which post he continued to hold until his death. Emanuel Bach was one of the least musically gifted of Sebastian's sons, but his power of work, and especially his great intelligence and general culture, stood him in such good stead that he is certainly the most famous of them. The influence he exerted upon the subsequent development of the art of music can hardly be overrated; he is probably the most important figure in the transition period between Sebastian Bach and Handel on the one hand, and Haydn and Mozart on the other. In his works we find the germs (and something more) of the cyclical forms (sonata, symphony) and the homophonic style of composition which belong to the later period of modern music. He also anticipated, to some extent, the change in treatment of the orchestra which was completed by Haydn and his successors. He is especially important in the history of pianoforte playing. In his great theoretical

## BACH

work, "Versuch über die wahre Art das Clavier zu spielen," he explained and developed the principles set down by his father. He thus may be regarded as the true founder of the modern schools of pianoforte playing. As a composer he was elegant, finished, and pleasing rather than great, but he was the man of all others best fitted to advance the art of music in his day. As a performer he was one of the greatest of his time. He is often known as the "Berlin" or "Hamburg" Bach. Works—Instrumental: 18 symphonies for orchestra; 34 miscellaneous pieces for wind instruments; 11 trios for flute, violin, and bass; 7 do. for 2 violins and bass; 4 for various instruments; 2 concertos for oboe (also for pianoforte); 4 do. for flute; 3 do. for violoncello; 12 soli for flute; 2 do. for viola di gamba; Solo for oboe; do. for violoncello; do. for harp; Duet for flute and violin; do. for 2 violins; do. for 2 clarinets. For pianoforte: 52 concertos, 3 quartets, 59 trios, 195 sonatas, 15 sonatinas, 24 minuets, 21 polonaises, 4 duets, 9 solfeggi, 1 fugue, 2 marches, 24 minor pieces, 9 symphonies arranged. Vocal: 2 oratorios, *Die Israeliten in der Wüste*, and *Die Auferstehung und Himmelfahrt Jesu*; 22 Passions; Many cantatas; Psalms, motets, hymns, etc.; Sanctus for 2 choirs; *Bach.* Melodies to Gellert's sacred songs; Choruses, arias, secular songs, etc.—Allgem. d. Biogr., i. 744; Bitter, C. Ph. E. Bach, etc. (Berlin, 1868); Fétis; Grove; Mendel; Schilling.

BACH, CHRISTOPH [3], born at Wechmar, April 19, 1613, died at Arnstadt, Sept. 14, 1661. The second of the three musical sons of Hans Bach [1], and grandfather of Sebastian Bach [15]. He was a professional musician (Kunstpfeiffer), and attached to the household of the Duke of Weimar in that capacity; also as "servant." About 1640 he went to Prettin, in Saxony, where he married Maria Magdalena Grabler, whose father was probably town-musician there. In 1642 he was member of a company of

musicians in Erfurt, whence he went, in 1653 or 1654, to Arnstadt, where he remained until his death.

BACH, GEORG CHRISTOPH [7], born at Erfurt, Sept. 6, 1642, died at Schweinfurt, April 24, 1697. Eldest son of Christoph Bach [3]. He was at first employed (in what capacity is not known) at a school in the little town of Heinrichs, near Suhl. In 1668 he was called to Themar, near Meiningen, where he became cantor, and twenty years later he moved to Schweinfurt, where he held the same position until his death. A composition of his for three male voices, with string accompaniment, on the text of a psalm, was once in the possession of Philipp Emanuel Bach, but has since been lost. He is notable as the ancestor of the branch of the Bach family which migrated to Franconia, and several members of which were excellent musicians.—Spitta, i. 152.

BACH, HANS [1], born at Wechmar about 1580, died there, Dec. 26, 1626. Son of Veit Bach, and great-grandfather of Sebastian Bach [15]. Generally known as "der Spielmann." Besides being a professional "Kunstpfeiffer" (i.e., player on various orchestral instruments), he was a carpet weaver by trade. He was well known about Gotha, Arnstadt, Erfurt, Eisenach, and Suhl, and had his portrait taken four times, a thing which, in those days, happened only to notabilities.—Spitta, i. 8.

BACH, HEINRICH [4], born at Wechmar, Sept. 16, 1615, died at Arnstadt, July 10, 1692. Youngest son of Hans Bach [1], and head of the Arnstadt line; was taught the violin by his father, but, even when a boy, his taste led him to the organ, which he studied under his elder brother, Johann [2]. In 1641 he became organist at the Liebfrauen-Kirche, Arnstadt, which post he held for over fifty years. He inherited his father's cheerful disposition, and his character was such that he was beloved and respected by the whole community. He was one of the best organists of his time. Only one



of his works has been preserved, an organ-piece on the chorale, "Christ lag in Todes Banden."—Johann Gottfried Olcarius, Funeral Sermon (Arnstadt, 1692); Spitta, i. 28.

BACH, JAKOB [5], born at Wolfsbehringen, 1655, died at Ruhla, 1718. Son of Wendel Bach, and generally recognized as the head of the Meiningen line of Bachs. He was cantor in Steinbach, and, from 1694 to his death, in Ruhla. He was the first teacher of Johann Theodore Römheld.—Spitta, i. 11.

BACH, JOHANN [2], born at Wechmar, Nov. 26, 1604, died at Erfurt, May 13, 1673. Eldest son of Hans Bach [1]. He was apprenticed to Hoffmann, "Stadt-pfeifer" in Suhl, and became organist there and in Schweinfurt. After a restless life during the Thirty Years' War, he settled in Erfurt as director of the *Raths-Musikanten*, Sept. 27, 1635, and became organist at the *Pre-diger-Kirche*, probably in 1647. He was a true Bach in the strict morality of his life, and his influence upon music in Erfurt, where he lived during the greater part of his life, was such that the town-musicians were known as "the Bachs" down to the second half of the 18th century. He was the head of the Erfurt line of Bachs.—Spitta, i. 15.

BACH, JOHANN ÆGIDIUS [6], born at Erfurt, Feb. 9, 1645, died there in 1717. Second son of Johann Bach [2]. He was viola player among the town-musicians under his father's directorship; became, later, organist at the *St. Michaelis-Kirche*, and succeeded his elder brother as *Raths-Musik-director* in 1682.—Spitta, i. 23.

BACH, JOHANN AMBROSIUS [8], born at Erfurt, Feb. 22, 1645, died at Eisenach in 1695. Second son of Christoph Bach [3] and twin brother of Johann Christoph [9], also father of Johann Sebastian Bach [15]. He studied the viola under his father, and entered the association of the "*Raths-Musikanten*" at Erfurt in 1667, taking the place of his cousin Johann Christian [5]. In October, 1671, he settled in Eisenach, leav-

ing his Erfurt position to his cousin Johann Ægidius [6]. The mental and physical likeness between him and his twin brother was so great that their own wives could not tell them apart. He married Elisabeth Lämmerhirt, April 8, 1668, and had the following children: 1. Infant, died soon after birth; 2. Johann Christoph [13]; 3. Johann Balthasar (born March 4, 1673, died April, 1691); 4. Johann Jonas (born Jan. 3, 1675); 5. Maria Salome (born May 27, 1677); 6. Johanna Juditha (born Jan. 26, 1680); 7. Johann Jakob [14]; 8. Johann Sebastian [15].—Funeral sermon by Valentin Schrön on Dorothea Maria Bach (Eisenach, 1697); now in the Ducal Library, Gotha; Spitta, i. 154, 171.

BACH, JOHANN BERNHARD [12], born at Erfurt, Nov. 23, 1676, died at Eisenach, June 11, 1749. Second son of Johann Ægidius Bach [6]. He was organist at the *Kaufmanns-Kirche* at Erfurt, and afterwards at Magdeburg; was called to Eisenach in 1703 to succeed the great Johann Christoph [10] as organist at the *St. Georgen-Kirche* and other churches. Became also *cembalist* in the orchestra of Johann Wilhelm, Duke of Sachsen-Eisenach. He was one of the best organ composers of his day. His style was much like that of Pachelbel. Of his works there still exist four suites for orchestra, a few short pieces for harpsichord, several arrangements of chorales for organ. Eight of the latter are in the collection made by Johann Gottfried Walther of Weimar. Three volumes of this are in the Royal Library at Berlin, a fourth in the Royal Library in Königsberg, and a fifth in the possession of Herr Frankenberger in Sondershausen. The orchestral suites are in the Royal Library in Berlin.—Spitta, i. 24.

BACH, JOHANN CHRISTIAN [23], called the Milanese or the English Bach, born at Leipsic in 1735, died in London, 1782. Youngest son of Johann Sebastian, after whose death he went to Berlin to study under his brother Philipp Emanuel;

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but, being of a very convivial nature, he soon tired of the strict discipline and went in 1754 to Milan, where he became organist of the cathedral, and rapidly made himself popular with the masses by ministering to the fashionable taste, thus degrading and wasting his extraordinary talent. To be able to devote himself entirely to dramatic composition, he accepted a call to London in 1763, and won a brilliant, though not a lasting success. Almost immediately on his arrival, he was appointed music master to the queen and royal family. His operas found great favour through their melody and lively instrumentation, to which he imparted a novel charm by the more frequent use of wind instruments; he was also the first to abolish the frequent and tedious *da capo* in the great arias. That he did not lack the sense of the truly beautiful and sublime, in spite of his frivolous turn of mind, is proven by his few religious compositions and symphonies, characterized by a touch of grandeur. By his elegant style of composition he vastly promoted the love for pianoforte playing, and in his concertos essentially amplified the technique of the instrument. Works—Operas: *Catone*, given in Milan, 1758, London, 1764; *Orione ossia Diana vendicata*, *Zanaide*, London, 1763; *Berenice*, pasticcio (with Hasse, Galuppi, and Ferradini), *ib.*, 1764; *Adriano in Siria*, *ib.*, 1764; *Carattaco*, *ib.*, 1767; *Olimpiade*, pasticcio, Vienna, 1769; *Ezio*, *do.*, 1769; *Siface*, London, about 1771; *Temistocle*, Paris, 1772; *Lucio Silla*, *ib.*, 1774; *La clemenza di Scipione*, Breslau, about 1733; *Amadis des Gaules*, Paris, 1779; *Gioas, rè de Giuda*, oratorio, King's Theatre, 1770. Cantatas: *Die Amerikanerin*; *Rinaldo ed Armida*; *Amor vincitore*; *Aurora*; *Endimione*



(1772); *The Intercession* (1767); *Salve Regina*; *Magnificat*, for two voices and orchestra; *Laudati pueri*, for *do.*; *Gloria* for four voices and orchestra; *Te Deum*, and other church music; 15 symphonies for eight instruments; *Symphonie concertante*; 18 concertos for pianoforte; 6 quintets for flute and violin; 30 trios or sonatas for pianoforte, violin, and bass; 6 trios for violins; 6 quartets for *do.*; 2 quintets for pianoforte, flute, oboe, viola, and violoncello; Quartet for pianoforte, two violins, and bass; 12 sonatas for pianoforte; Sonata for four hands; *do.* for two pianofortes.—Allgem. d. Biogr., i. 747; Allgem. Mus. Zeitg., viii. 811; Bitter, Carl Phil. Em. Bach, etc., ii. 140; Burney, iv. 480, 486; Fétis; Grove; Mendel; Schilling; Schubart, *Ideen zu einer Aesthetik der Tonkunst*, 201.

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BACH, JOHANN CHRISTOPH [10], born at Arnstadt, Dec. 8, 1642, died at Eisenach, March 31, 1703. The eldest son of Heinrich Bach [4]; studied under his father. He was called in 1665 to Eisenach, where he was appointed organist in several churches, notably the St. Georgenkirche. From 1696 to his death he had free lodgings in the mint, and was probably court organist after Pachelbel's resignation in 1678. On the 23d Sunday after Trinity, 1667, he was married to Maria Elisabeth Wedemann, whose father was town clerk at Eisenach. Johann Christoph was unquestionably the greatest of all the Bachs excepting Johann Sebastian [15]; he was not only one of the best organists and greatest contrapuntists of his day, but one of the most important composers of the whole 17th century. None of his works were published, and most of them have been lost, but they were held in the highest esteem by Sebastian Bach and his son Philipp Emanuel, and the few choral compositions of his that have been preserved

show him to have been the great spiritual forerunner of Sebastian Bach, and perhaps still more of Handel. Like most of the family, he was wholly free from Italian influence, and in vigour of inspiration and perfection of form and style his works far surpass those of his German contemporaries. His more important works were: A sort of oratorio, *Der Streit zwischen Michael und dem Teufel* (text from Revelations, xii. 7-12), for double chorus, orchestra, and organ. Sebastian had it performed at Leipsic, as Philipp Emanuel did in Hamburg. The score is the "Alt-Bachischen Archive," now in the Berlin Library. Eight motets are in the "Musica Sacra" of the Berlin Dom-Chor, and others are in Naue's "Neun motette . . . von Johann Christoph und Johann Michael Bach" (Leipsic, Hofmeister). A few unimportant organ and harpsichord works still remain.—Spitta, i. 37, 41.

BACH, JOHANN CHRISTOPH [9], born at Erfurt, Feb. 22, 1645, died at Arnstadt, Aug. 25, 1693. Third son of Christoph Bach [3], and twin brother of J. Ambrosius Bach [8]. After studying under his father, he was made court musician at Arnstadt in 1671, where he also assisted his uncle Heinrich Bach [4] in the church music. In 1681 he was discharged, but was reinstated again in 1682, and made *Stadt-pfeifer* besides. His principal instrument was the violin. — Spitta, i. 154.

BACH, JOHANN CHRISTOPH [13], born at Erfurt, June 16, 1671, died at Ohrdruff, Feb. 22, 1721. Eldest grown-up son of J. Ambrosius Bach [8] and brother of Sebastian Bach [15]. Studied from 1686 to 1689 under Pachelbel, and in the latter year took the position of organist at the Thomaskirche, but soon afterwards went to Arnstadt to assist the old Heinrich Bach [4]. In 1690 became organist of the Stadtkirche in Ohrdruff, where he remained until his death. He was Sebastian Bach's first clavier teacher, and was probably an excellent organist. He was succeeded, af-

ter his death, by his second son, Johann Bernard Bach.—Spitta, i. 171, 181.


BACH, (JOHANN CHRISTOPH) FRIEDRICH [21], called the Bückeberg Bach, born at Leipsic, June 29, 1732, died at Bückeberg, Jan. 26, 1795. Ninth son and pupil of Johann Sebastian; studied law at the University of Leipsic, but took up music as a profession, and became *Kapellmeister* to the count of Schaumburg-Lippe at Bückeberg, which he left only once to visit London for a few months. Although lacking the great talent of his brothers, he was a worthy disciple of his father, whose character and kindness of heart he had also inherited. Works: Ino, cantata for a voice, with 2 violins, viola, and bass; The Youth of Christ, biblical tableau, for 4 voices, 2 violins, viola, basso continuo, 2 flutes, and 2 horns; The Resurrection of Lazarus, oratorio, for 4 voices and orchestra; Cantata for do. (1787); Cantata for Ascension, for 4 voices, 2 violins, viola, and basso continuo; 2 motets for 4 voices; Symphony for 2 violins, viola, bass, 2 clarinets, bassoon, and 2 horns; Pygmalion, theatrical cantata; 2 concertos for pianoforte and orchestra; Trio for flute, violin, and bass; Trio for 2 violins and bass; Arias with orchestra; 6 quartets for flute and strings; 6 do. for violins; Sonatas; *Musikalisches Vielerley*, a collection of miscellaneous pieces; *Musikalische Nebenstunden*, do.; *Munter's geistliche Lieder*, etc.—Bitter, Carl Phil. Em. Bach, etc. (Berlin, 1868), ii. 131; Fétis; Mendel.

BACH, JOHANN ERNST [18], born at Eisenach, Sept. 1, 1722, died there, Jan. 28, 1777. Only son of Johann Bernhard Bach [12], he entered the Thomasschule at Leipsic about 1735, and studied law at the university there. In 1748 he became assistant organist to his father, and succeeded him after his death. In 1756 he was made *Kapellmeister* at Weimar, but continued to live at Eisenach. As a church composer he was decidedly superior to most of his contemporaries, albeit he lived in the tran-



sition period between Sebastian Bach and Haydn, a period of general decadence in vocal composition. A list of his existing choral works is given in Spitta, i. 849. Some of his compositions for clavier are published in Pauer's "Alte Claviermusik" (Leipsic, B. Senff). The MSS. of a Fantasia and Fugue in A minor, and a Sonata in A major, are in the Berlin Library.—Spitta, i. 848.

**BACH, JOHANN MICHAEL** [11], born at Arnstadt, Aug. 9, 1648, died at Gehren, May, 1694. Third son of Heinrich Bach [4] and younger brother of the great Johann Christoph Bach [10]. He was a pupil and, later, an assistant of his father's. In 1673 he was made organist in Gehren, near Arnstadt. The house he lived in is still standing. Besides his official duties as organist, and his great activity as a composer, he also devoted much time to the manufacture of harpsichords, violins, etc. His youngest daughter, Maria Barbara Bach (born at Gehren, Oct. 20, 1684, died at Cöthen, July 7, 1720), was the first wife of Sebastian Bach [15]. With the exception of his brother, Johann Christoph, Johann Michael was the greatest Bach of his generation; while the former shone more especially in choral composition, the instrumental works of the latter were notably fine. Yet a finer feeling for musical form characterizes the elder brother.

**BACH, JOHANN SEBASTIAN** [15], born at Eisenach, probably March 21, baptized March 23, 1685, died at Leipsic, July 28, 1750. One of the greatest masters of all ages, son of Am-  


brosius Bach (1645-95), from whom he received his first instruction on the violin, and after whose death he was taken in charge by his elder brother Christoph at Ohrdruff. His

fine voice and musical education aided him in obtaining, in 1700, a position in the choir of St. Michael's at Lüneburg, where the church library offered him rich treasures for the study of the old as well as living masters, from whose works he chiefly studied composition through his own efforts. Georg Böhm, the cantor at St. John's, seems to have exerted a personal influence upon him, and the vicinity of Hamburg induced him to undertake various pedestrian trips, in order to hear the famous organists Reinken and Vincenz Lübeck. At Celle, which he visited frequently, he became acquainted with French instrumental music, zealously cultivated at that court. About Easter of 1703 he went to Weimar as violinist to Johann Ernst, brother of the reigning duke, and in the summer of the same year was elected organist of the new church at Arnstadt. In the autumn of 1705 he visited Lübeck to make the acquaintance of Buxtehude, and was so much attracted by this famous master of the organ that he did not return to his duties until February, 1706. In the year following he accepted a position as organist at Mühlhausen, and married his cousin, Maria Barbara, daughter of Michael Bach; in 1708 he was called to Weimar as court organist, and, being chamber musician at the same time, he was made Concertmeister in 1714. His activity at Weimar was devoted principally to the organ and to church music, and thence his fame as the first organist of his time and as a composer began to spread. During the autumn vacation he used to travel, and thus visited Halle in 1713 and 1716, Cassel (before 1714), Leipsic in 1714, and Dresden in 1717. At the last place he found the much-admired French player Marchand, who evaded Bach's challenge for a musical contest by taking himself off on the very morning of the day agreed upon. In November of the same year he was called by Prince Leopold of Anhalt to Cöthen as Kapellmeister and director of his chamber music; and he de-



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voted himself there principally to instrumental music. The life at Cothen was interrupted only by a few journeys; to Carlsbad, whither he had to accompany the prince several times, to Leipsic in 1717, to Halle in 1719, where he tried to make the acquaintance of Handel, who had, however, left for England on the day of Bach's arrival. In July, 1720, his wife died suddenly, while he was on his return from Carlsbad, and in the autumn he went to Hamburg to compete for the organist's position at the Jacobikirche, but without success. In December, 1721, he was married again to

cred cantatas, of which he wrote altogether five sets for every Sunday and feast-day in the year; only 226 of these are known. His outward life was now simple and uneventful; he often visited Dresden, especially since his son Friedemann had become organist there, and because he liked to attend the Italian opera, which flourished under Hasse. In 1747 he celebrated his latest triumph; Frederick the Great, whose service Bach's son Philipp Emanuel had entered in 1740, had often expressed the ardent desire to see and hear the old master in his capital, and Bach resolved, there-

fore, to visit Potsdam, accompanied by his son Friedemann. The king received him with the utmost courtesy, and expressed the highest admiration of the master's art in the most flattering terms; a fugue theme which he gave him, Bach worked up at home in the most artistic forms, and dedicated to the king under the title *Das musikalische Opfer*. For some time his eyesight had been failing, and an operation which he underwent soon after his return



Birthplace of Johann Sebastian Bach.

Anna Magdalena Wilken, and in May, 1723, accepted the call as cantor at the Thomaskirche in Leipsic, in which capacity he was at the same time organist and director of music at St. Thomas and St. Nicholas. On May 30, 1723, he executed his first church service at Leipsic. Subsequently he received the honorary appointment of Kapellmeister to the Duke of Weissenfels, and in 1736, upon his special wish, that of court composer to the King of Poland and Elector of Saxony. In his position at Leipsic his creative power was naturally turned again towards religious music, and there he composed the greater portion of his sa-

to Leipsic resulted in total blindness; after suffering also otherwise for six months, he suddenly recovered his eyesight once more, but ten days later breathed his last. Twenty children had been born to him, seven by his first, and thirteen by his second wife; of these, five sons and four daughters survived him. Bach is one of those great masters who cannot be surpassed, because in them is embodied, so to speak, the musical knowledge and sentiment of an entire epoch; his especial significance and unexampled greatness lie in the fact that the styles of two different epochs have, in him and through him, t-

BACH

# Traludium

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Facsimile of the MS. of Johann Sebastian Bach's *Traludium* in the *Wahlentempel*, Göttingen.

## BACH

attained their highest development; like a  
 gigantic landmark he stands between them,  
 soaring above either in mighty grandeur  
 With equal right he belongs to the preced-  
 ing period of polyphonic music, of contra-  
 puntal, imitative style, and to that of har-  
 monic music, of pronounced tonality. He  
 lived in a period of transition, when the old  
 style had not as yet outlived itself, while  
 the new was in the first stages of its devel-  
 opment, and bore the stamp of immaturity.  
 Bach's genius combined the peculiarities of  
 both styles in a way which may be consid-  
 ered as worthy of attainment by a period  
 still lying before us; the growing obsolete  
 of his music is therefore out of the ques-  
 tion, as at best only some accessory parts,  
 like cadences, embellishments, and the like,  
 in which Bach is entirely a child of his  
 times, remind us of the past. But his  
 melody is so sound and inexhaustible, his  
 rhythm so polymorphous and full of pulsa-  
 tion, his harmony so select, and withal so  
 clear, that his works are the object not only  
 of admiration but of the most zealous study  
 and emulation on the part of musicians, and  
 will probably continue to be so for ages  
 to come. Besides Handel, Bach is the last  
 great master of the reigning church music,  
 and the first great prophet of that domi-  
 nion of German instrumental music which  
 characterizes the second half of the 18th  
 century. Works: A nearly complete cata-  
 logue of Bach's works is given in Mitzler's  
 "Musikalische Bibliothek" (1754). Only a  
 few of the immense number were printed  
 during his lifetime. Others were published  
 after his death, but it was not until the per-  
 formance by Mendelssohn of the Matthew  
 Passion in Berlin in 1829, a century after  
 its first production, that the musical world  
 became conscious of the true value of the  
 master's compositions. Editions then be-  
 gan to multiply, and in 1850, the centenary  
 of his death was celebrated at Leipzig by  
 the new series of editions for the public use.  
 The first volume was published in 1851, and a new volume has been

published yearly since, with a few intermissions,  
 to the present time. The following sum-  
 mary of the contents of the several volumes  
 shows the published works of the composer:

Year I. (1851). 10 Kirchencantaten (vol.  
 i.): 1. Wie schön leuchtet; 2. Ach Gott,  
 vom Himmel; 3. Ach Gott, wie manches;  
 4. Christ lag in Todesbanden; 5. Wo soll  
 ich fliehen hin; 6. Bleib' bei uns; 7. Christ  
 unser Herr; 8. Liebster Gott, wann werd'  
 ich sterben?; 9. Es ist das Heil; 10. Meine  
 Seel' erhebt.

Year II. (1852). 10 Kirchencantaten  
 (vol. ii.): 11. Lobet Gott; 12. Weinen Klä-  
 gen; 13. Meine Seufzer; 14. War Gott nicht  
 mit uns; 15. Denn du wirst meine Seele;  
 16. Herr Gott dich loben wir; 17. Wer  
 Dank opfert; 18. Gleich wie der Regen;  
 19. Es erhob sich ein Streit; 20. O Ewig-  
 keit, du Donnerwort.

Year III. (1853). Clavierwerke (vol. i.):  
 15 *Inventions* and 15 *Symphonies*. Klavier-  
 Übung: Part 1, 6 *partitas*; Part 2, A con-  
 serto and a *partita*; Part 3, Choral-preludes  
 and 14 duets; Part 4, Air, with thirty varia-  
 tions; Toccata in F-sharp minor; Toccata  
 in C minor; Fugue in A minor.

Year IV. (1854). *Passion nach Matthäus*.

Year V. (1855). 10 Kirchencantaten (vol.  
 iii.): 21. Ich hatte viel Bekümmerniss; 22.  
 Jesus nahm zu sich; 23. Du wahrer Gott;  
 24. Ein ungefärbt Gemüthe; 25. Es ist  
 nichts Gesundes; 26. Ach wie flüchtig; 27.  
 Wer weiss, wie nahe mir; 28. Gottlob! nun  
 ist; 29. Wir danken dir, Gott; 30. Freude  
 an, erlöste Schaar. *Weihnachts Oratorium*,  
 in four parts.

Year VI. (1856). *Mass in B minor*.

Year VII. (1857). 10 Kirchencantaten  
 (vol. iv.): 31. Der Himmel lacht; 32. Lieb-  
 e Jesu; 33. Allein zu dir, Herr; 34. O  
 ges Feuer; 35. Geist und Seele; 36.  
 singt freudig euch; 37. Wer da glau-  
 be; 38. Aus tiefer Noth; 39. Brich dem  
 Herzen; 40. Dazu ist erschienen.

Year VIII. (1858). 4 *Masses*, in D  
 minor, and G.

Year IX. (1859). *Kammermusik* (vol.

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3 sonatas for clavier and flute; Suite for clavier and violin; 6 sonatas for do.; 3 sonatas for clavier and viola di gamba; sonata for flute, violin, and figured bass; sonata for two violins and do.

Year X. (1860). 10 Kirchencantaten (vol. v.): 41. Jesu, nun sei gepreiset; 42. Am Abend aber desselbigen; 43. *Gott fährt auf*; 44. Sie werden euch; 45. *Es ist dir gesagt*; 46. Schauet doch und sehet; 47. *Wer sich selbst erhöhet*; 48. Ich elender Mensch; 49. Ich geh' und suche; 50. Nun ist das Heil.

Year XI. (1861). Magnificat in D. 4 Sanctus, in C, D, D minor, and G. Kammermusik (vocal): *Der Streit zwischen Phœbus und Pan*; *Weichet nur, betrübte Schatten*; *Amore traditore*; Contentment; *Der Zufriedengestellte Æolus*.

Year XII. (1862). Passion music from St. John. 10 Kirchencantaten (vol. vi.): 51. Jauchzet Gott; 52. Falsche Welt; 53. Schlage doch; 54. Widerstehe doch; 55. Ich armer Mensch; 56. Ich will den Kreuzstab; 57. Selig ist der Mann; 58. Ach Gott, wie manches (2d version); 59. Wer mich liebet; 60. O Ewigkeit (2d version).

Year XIII. (1863). *Trauungs Cantaten*: Dem Gerechten muss das Licht; Der Herr denket an uns; Gott ist unsere Zuversicht; 3 chorales. Clavierwerke (vol. ii.): 6 *French suites*; 6 *English suites*. *Trauer-Ode on the Electress of Saxony*.

Year XIV. (1864). Clavierwerke (vol. iii.): *Das wohltemperirte Clavier*.

Year XV. (1865). *Organ works*: 6 Sonatas; 18 Preludes and Fugues; 3 Toccatas; *Passacaglia*.

Year XVI. (1866). 10 Kirchencantaten (vol. vii.): 61. Nun komm, der Heiden; 62. Id. (2d version); 63. Christen, ätzet diesen Tag; 64. Sehet, welch' eine Liebe; 65. Sie werden aus Saba; 66. Erfreut euch, ihr Herzen; 67. Halt' im Gedächtniss; 68. Also hat Gott die Welt; 69. Lobe den Herrn; 70. Wachet, betet, seid bereit.

Year XVII. (1867). Kammermusik (vol. ii.): Concertos for clavier and orchestra, in

D minor, E, D, A, F minor, F, and G minor; Concerto for clavier, flute, and violin, with orchestra.

Year XVIII. (1868). 10 Kirchencantaten (vol. viii.): 71. Gott ist mein König; 72. Alles nur nach Gottes Willen; 73. Herr, wie du willst; 74. Wer mich liebet (2d version); 75. Die Elenden sollen essen; 76. Die Himmel erzählen; 77. Du sollst Gott; 78. Jesu, der du meine Seele; 79. Gott der Herr ist Sonn'; 80. *Ein' feste Burg*.

Year XIX. (1869). Kammermusik (vol. iii.): 6 concertos for various instruments, with orchestra.

Year XX. (1870). 10 Kirchencantaten (vol. ix.): 81. Jesus schläft; 82. Ich habe genug; 83. Erfreute Zeit; 84. Ich bin vergnügt; 85. Ich bin ein guter Hirt; 86. Wahrlich, ich sage euch; 87. Bisher habt ihr nichts; 88. Siehe, ich will viel Fischer; 89. Was soll ich aus dir machen; 90. Es reifet euch. 3 Dramas for various festivities.

Year XXI. (1871). Kammermusik (vols. iv. and v.): 2 concertos for violin and orchestra; 1 do. for two violins and orchestra; 1 symphony movement for violin; 3 concertos for two claviers and orchestra. *Oster-Oratorium*.

Year XXII. (1872). 10 Kirchencantaten (vol. x.): 91. Gelobet seist du; 92. Ich hab' in Gottes; 93. Wer nur den lieben Gott; 94. Was frag' ich; 95. Christus der ist mein Leben; 96. Herr Christ, der ein' ge; 97. In allen meinen Thaten; 98. Was Gott thut, das; 99. Do. (2d version); 100. Do. (3d version).

Year XXIII. (1873). 10 Kirchencantaten (vol. xi.): 101. Nimm von uns, Herr; 102. Herr, deine Augen sehen; 103. Ihr werdet weinen und heulen; 104. Du Hirte Israel; 105. Herr, gehe nicht ins Gericht; 106. *Gottes Zeit ist die allerbeste Zeit*; 107. Was willst du dich betrüben; 108. Es ist euch gut; 109. Ich glaube, lieber Herr; 110. Unser Mund sei voll Lachens.

Year XXIV. (1874). 10 Kirchencantaten (vol. xii.): 111. Was mein Gott will; 112. Der Herr ist mein getreuer Hirt; 113. Herr



Jesu Christ, du höchstes Gut ; 114. Ach, lieben Christen ; 115. Mache dich mein Geist bereit ; 116. Du Friedensfürst, Herr Jesu Christ ; 117. Sei Lob und Ehr ; 118. O Jesu Christ mein's Leben's Licht ; 119. Preise Jerusalem, den Herrn ; 120. Gott, man lobet dich.

Year XXV. (1875). Die *Kunst* der Fuge ; *Orgelbüchlein* ; Sechs Choräle (known as the "Schübler'schen") ; Achtzehn Choräle (known as "die grossen mit dem Schwanenliede").

Year XXVI. (1876). 10 Kirchencantaten (vol. xiii.) : 121. Christum wir sollen loben schon ; 122. Das neugebor'ne Kindelein ; 123. Liebster Immanuel, Herzog der Frommen ; 124. Meinen Jesum lass' ich nicht ; 125. Mit Fried' und Freud' ich fahr' dahin ; 126. Erhalt' uns, Herr, mit deinem Wort ; 127. Herr Jesu Christ, wahr'r Mensch und Gott ; 128. Auf Christi Himmelfahrt allein ; 129. Gelobet sei der Herr, mein Gott ; 130. Herr Gott, dich loben alle wir.

Year XXVII. (1877). 6 Sonaten für violine ; 6 sonaten für violoncell.

Year XXVIII. (1878). 10 Kirchencantaten (vol. xiv.) : 131. Aus der Tiefe rufe ich, Herr, zu dir ; 132. Bereitet die Wege, bereitet die Bahn ; 133. Ich freue mich in dir ; 134. Ein Herz, das seinen Jesum lebend weiss ; 135. Ach Herr, mich armen Sünder ; 136. Erforsche mich, Gott, und erfahre mein Herz ; 137. Lobe den Herren, den mächtigen König der Ehren ; 138. Warum betrübst du dich, mein Herz ; 139. Wohl dem, der sich auf seinen Gott ; 140. Wachet auf, ruft uns die Stimme.

Year XXIX. (1879). Kammermusik für Gesang : Cantaten : Was mir behagt, is nur die muntre Jagd ; Non sa che sia dolore ; O holder Tag, erwünschte Zeit (Hochzeits-Cantate) ; Höchsterwünschtes Freudenfest ; Schweigt stille, plaudert nicht ; Mer bahn en neue Oberkeet ; Mit Gnaden bekröne der Himmel die Zeiten (Gratulations-Cantate) ; O, angenehme Melodei ; Instrumentalsatz für Violine, Hoboe und Continuo.

Year XXX. (1880). 10 Kirchencantaten

(vol. xv.) : 141. Das ist je gewisslich wahr ; 142. Uns ist ein Kind geboren ; 143. Lobe den Herrn, meine Seele ; 144. Nimm was dein ist, und gehe ; 145. So do mit deinem Munde bekennest Jesum ; 146. Wir müssen durch viel Trübsal in das Reich Gottes eingehen ; 147. Herz und Mund und That und Leben ; 148. Bringet dem Herrn Ehre seines Namens ; 149. Man singt mit Freuden vom Sieg ; 150. Nach dir, Herr, verlanget mich.

Year XXXI. (1881). Werke für Orchester : Ouverturen in C, B minor, D, D ; Sinfonia in F.

Year XXXII. (1882). 10 Kirchencantaten (vol. xvi.) : 151. Süsser Trost, mein Jesus kommt ; 152. Tritt auf die Glaubensbahn ; 153. Schau', lieber Gott, wie meine Feind' ; 154. Mein liebster Jesus ist verloren ; 155. Mein Gott, wie lang', ach lange ; 156. Ich steh' mit einem Fuss im Grabe ; 157. Ich lasse dich nicht, du segnest mich denn ; 158. Der Friede sei mit dir ; 159. Sehet, wir geh'n hinauf gen Jerusalem ; 160. Ich weiss, dass mein Erlöser lebt.

Year XXXIII. (1883). 10 Kirchencantaten (vol. xvii.) : 161. Komm, du süsse Todesstunde ; 162. Ach, ich sehe, jetzt da ich zur Hochzeit gehe ; 163. Nur Jedem das Seine ; 164. Ihr, die ihr euch von Christo nennet ; 165. O heil'ges Geist- und Wasserbad ; 166. Wo gehest du hin ; 167. Ihr Menschen, rühmet Gottes Liebe ; 168. Thue Rechnung ! Donnerwort ; 169. Gott soll allein mein Herze haben ; 170. Vergnügte Ruh', beliebte Seelenlust.

Year XXXIV. (1884). Kammermusik für Gesang : Serenata, Durchlaucht'ster Leopold ; Cantata, Schwingt freudig euch empor (Die Freude reget sich) ; *Dramma per musica*, Lasst uns sorgen, lasst uns wachen ; Do. Tönet, ihr Pauken ! Erschallet, Trompeten ; Cantata gratulatoria, Preise dein Glücke, gesegnetes Sachsen ; *Dramma per musica*, Angenehmes Wiederan ; Do. Auf, schmetternde Töne der muntern Trompeten. — Allgem. d. Biogr., i. 729 ; Allgem. mus. Zeitg., i.-xlvi. ; Bitter, J. S. Bach (Berlin, 1865) ; Forkel, Ueber Bach's Leben, Kunst

## BACH

und Kunstwerke (Leipsic, 1802); Hiller, Lebensbeschreibungen, etc. (ib., 1784); Hil-

*Johann Sebastian Bach.  
Dir. Musicos & Ciator.*

*Johann Sebastian Bach.*

genfeld, Bach's Leben, Wirken und Werke (ib., 1850); Schauer, do. (ib., 1850); Poole, Seb. Bach (London, 1882); Mizler's musikalische Bibliothek (1754), iv. 1; Spitta, J. S. Bach (Leipsic, 1873-80); do. (English ed., London, 1884-85).

~ BACH, (WILHELM) FRIEDEMANN [19], called the Halle Bach, born at Weimar, Nov. 22, 1710, died in Berlin, July 1, 1784. Eldest son and pupil of Johann Sebastian, whose favourite he was, and, under whose guidance he had acquired a remarkable proficiency on the pianoforte at the age of twelve. When fifteen he studied the violin under Graun, then at Merseburg. In 1733 he became organist of the Sophienkirche in Dresden, and in 1747 of the Marienkirche at Halle. There he gradually gave himself up to a dissipated mode of life, which led to his resignation in 1764; he then lived, without any regular occupation, at Leipsic, Brunswick, Göttingen, and from 1774 in Berlin, where he deteriorated more and more, and finally died in utter distress. He was the most gifted and learned of Bach's children, and, according to his brother Emanuel's testimony, the only one who might have been able to replace their great father. Works—Vocal: Cantata on the Pence of Hubertsburg (1763); Pentecost Cantata (1746); Cantata for Advent (1749); do. for birthday of Frederick



the Great; Christmas Cantata; 17 other cantatas and arias for special holydays; Kyrie and Gloria; Pentecost music; Amen and Hallelujah; 3 motets. Instrumental: Organ concerto for 2 pianofortes; Sonata for do.; 10 fugues; 12 polonaises for do.; 10 concertos for do., with quartet, and other accompaniment; 12 sonatas for pianoforte; 11 fantasias for do.; 1 gigue; 1 étude; 1 suite; Trio for 2 flutes and bass; 2 trios for oboe, bassoon, and bass; Trio for violins and cembalo obligato; 4 duets for flutes; Allabreve for do.; Ricercata for quartet and bass; Symphony for 2 flutes and quartet; Sextet for 2 horns, clarinet, violin, viola, and bass; Divertimento for pianoforte; about 30 polonaises and several

*Wilhelm Friedemann Bach.*

minuets for do.; Duet for 2 pianofortes; Allemande for do.; Presto for do.—Allgem. d. Biogr., i. 743; Bitter, C. P. E. Bach, etc., ii. 150; Fétis; Mendel; Schilling.

~ BACH, WILHELM (FRIEDRICH ERNST) [22], born at Bückeburg, May 27, 1759, died in Berlin, Dec. 25, 1845. The last male descendant of Johann Sebastian Bach, son and pupil of the Bückeburg Bach, also pupil of his uncle Johann Christian in London, where he lived, until the latter's death, as an excellent pianoforte and organ player and esteemed teacher; he then went to Paris, where he gave concerts, and settled at Minden, whence he was called to Berlin in 1792, to become pianist to Queen Friederike Louise, and afterwards to Queen Louise. He was the teacher of Frederick William III. and his brothers. Of his compositions, in the style of the old school, and consisting of pianoforte and instrumental works, cantatas, and songs, only a few have been printed.—Bitter, C. P. E. Bach, etc., ii. 139; Ledebur, Tonkünstl. Lex. Berlins (1861).

BACH, AUGUST WILHELM, born in Berlin, Oct. 4, 1796, died there, April 15,

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1869. Organist, son and pupil of Gottfried Bach, who was organist at Trinity Church, afterwards pupil of Zelter in counterpoint and fugue, of L. Berger on the pianoforte, and of C. W. Henning on the violin. He was organist at St. Gertrude's (1814), and St. Mary's (1816), became professor at the Institute for church music in 1822, and succeeded Zelter as its director in 1832. He composed church and organ music, besides some pianoforte pieces and songs.—Mendel.

BACH, OTTO, born in Vienna, Feb. 9, 1833, still living there, 1888. Dramatic composer, pupil of Sechter in Vienna, of Marx in Berlin, and of Hauptmann in Leipzig; was at first Kapellmeister of the theatre at Augsburg (1866), and in 1868 was called to Salzburg as director of the Mozarteum and Kapellmeister of the cathedral. Since 1880, Kapellmeister of the Votivkirche in Vienna. Works—Operas: *Sardanapal*, three acts, about 1860; *Die Liebesprobe*, two acts, represented at Augsburg, April 1, 1867; *Die Argonauten*, 1870; *Lenore*, three acts, Gotha, Dec. 25, 1874; *Medea*; 4 symphonies; *Electra*, overture; *Der Blumen Rache*, ballad for chorus and orchestra; *Requiem*; *Masses*, choruses, chamber music.—Riemann.

BACHE, FRANCIS EDWARD, born in Birmingham, England, Sept. 14, 1833, died there, Aug. 24, 1858. Pianist, pupil on the violin at Birmingham of Alfred Mellon; went to London in 1849 to study under Sterndale Bennett, and to Leipzig in 1853 to study with Hauptmann and Plaidy, taking also organ lessons at Dresden in 1854 from Schneider. Illness took him in 1855 to Algiers, whence he went to Leipzig, Rome, and Vienna, and returned to England in 1857. His ability was great—far beyond his physical strength. Works: *Which is Which?*, opera, 1851; *Räbezahl*, opera, 1853; 4 mazurkas, op. 13; *Souvenirs d'Italie*, op. 19; *Andante and rondo polonaise* for pianoforte and orchestra; *trio* for pianoforte and strings, op. 25; *Romance* for pianoforte and

violin; 6 songs, op. 16; *Barcarola Veneziana*; *Concerto in E* for pianoforte and orchestra. Walter Bache (born in Birmingham, June 19, 1842), his brother, is a pianist in London, and the acknowledged exponent in England of Liszt's music.—Grove; Brown.

BÄCHE VON GESALZHEN ZÄHREN, tenor aria in F minor, with accompaniment of strings complete, fagotto and continuo, in Johann Sebastian Bach's cantata, *Ich hatte viel Bekümmerniss*.

BACHMANN, GOTTLÖB, born at Bornitz, Saxony, March 28, 1763, died at Zeitz, April 10, 1840. Organist, pupil of Frech at Zeitz, for pianoforte and harmony; went in 1785 to Leipzig and studied counterpoint, and in 1790 to Dresden, where Naumann became his master in composition. Organist at Zeitz in 1791. Works: *Phædon und Naide*, opera, given in Dresden, about 1790; *Don Silvio de Rosalva*, do., Brunswick, 1797; *Orpheus und Eurydice*, do., ib., 1798; *Cantate auf den Tod des Orpheus*, ib., 1799; *Lieder und Arien* (Halle, 1795); *Das Elysium*, ballad (Vienna, Riedt); *Hero und Leander*, do. (Offenbach, André, 1798); 12 songs, op. 6 (ib., 1799); *Des Mädchens Klage* (Augsburg, 1799); *Leonhard und Blondine*, ballad (Leipzig, Breitkopf & Härtel); *Leonore*, do. (Vienna, Riedt); *Arion*, do. (Bonn, Simrock); *Die Bürgschaft*, do. (ib.); *Die Klage der Ceres* (ib.); *Die Schlacht* (ib.); *Ballads of Goethe* (Leipzig, Kühnel); 12 songs, op. 22 (Vienna, Eder); 6 do., op. 25 (ib., Riedt); 6 German odes, op. 33 (ib.); 6 songs, op. 45 (Berlin, Dunker); 6 do., op. 51 (Leipzig, Hoffmeister); 6 do., op. 59 (Worms, Kreitner); *Symphony for orchestra*, op. 2 (Offenbach, André); 2 do., op. 9 and 10 (Brunswick, Spehr); 2 quartets for 2 violins, viola, and violoncello, op. 3 (Offenbach, André); 2 do., op. 5 (ib.); 3 do., op. 7 (Vienna, Eder); 2 do., op. 8 (Brunswick, Spehr); 1 do., op. 32 (Leipzig, Breitkopf & Härtel); do., op. 57 (Worms, Kreitner); do., dedicated to Haydn (Augsburg, Gombart); *Quintet for pianoforte, flute, violin, viola, and violoncello*, op.



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42 (Vienna, Eder); 2 trios for pianoforte, violin, and violoncello (Brunswick, Spehr); Sonata for pianoforte and violin obligato, op. 4 (Offenbach, André); do., op. 23 (Vienna, Eder); do., op. 24 (ib.); Sonata for pianoforte for four hands, op. 41 (Bonn, Simrock); do. for pianoforte, op. 21 (Leipsic, Breitkopf & Härtel); do., op. 36 (Vienna, Riedt); 12 dances and marches, op. 58 (Worms, Kreitner); 6 pieces for the organ, op. 34 (Leipsic, Breitkopf & Härtel).—Fétis; Gerber, N. Lex.; Schilling.

**BACHMANN, PATER SIXTUS**, born at Kettlershausen, Bavaria, July 18, 1754, died at Marchthal about 1818. Contrapuntist and organist, attracted attention even at the age of nine, when he was able to play from memory more than two hundred pieces, and held his own, at Biberach, 1766, in a musical contest on the organ with young Mozart, who was then ten years of age. He acquired his musical education in the monasteries of Elchingen and Marchthal, in the latter of which he was a Premonstrant monk, studied the works of Abbot Vogler, and was temporarily instructed by Kapellmeister Koa, who stopped at Marchthal on his way to Italy. In 1786 he was associated with Hoffmeister in Vienna in his musical publishing society, but withdrew from it two years later. His masses, written in true church style, were much esteemed and widely circulated by numerous copies. Besides them he left behind him a real treasure of cantatas, symphonies, sonatas, violin quartets, and fugues for the organ. Only the following were printed: 2 sonatas for pianoforte (Vienna, 1786); Sonata for do. (Speyer, 1791); Diverse Pezzetti (ib., 1791); Organ Fugue alla Zoppa (ib., 1792); Sonata for pianoforte, op. 1 (Munich, 1800).—Fétis; Gerber, N. Lex.; Schilling.

**BACHOFEN, JOHANN KASPAR**, born in Zürich in 1692, died there in 1755. Singing-master in the Latin school and cantor of one of the Zürich churches in 1718; director of the Chorherrn-gesellschaft as successor to Albertin; author of

an instruction book on music and singing, the "Music. Notenbüchlein." Compositions: Musicalisches Halleluja, containing 600 melodies for two and three voices with organ and figured bass (8 eds. down to 1767); Vermehrte Zusatz von Morgen, Abend . . . Gesängen (1738); Sacred airs in concert-style for two and three voices given in twelve monthly numbers (4th ed., 1755); Brocke's Irdisches Vergnügen in Gott, set to music (1,000 pages, 1740); Musicalische Ergetzungen (1755); Psalmen Davids (8vo, 2d ed., 1759); Für die Sünden der Welt, from Brocke's Passion (1759). His hymns were very popular in Switzerland.—Grove.

**BACHRICH, SIGISMUND**, born at Zsambokreth, Hungary, in 1841, still living, 1888. Dramatic composer and violinist, pupil at the Conservatorium, Vienna, of Bühm on the violin (1851–57); for a short time Kapellmeister of a small theatre in Vienna, went in 1861 to Paris, and for several years earned a scanty living as conductor of an orchestra, journalist, and even as an apothecary; then returned to Vienna, and for twelve years was a member of the Helmesberger Quartet. He is now instructor at the Conservatorium, and member of the Philharmonic and the Opera orchestras, also of the Rosé Quartet. Works: Muzzedin, comic opera, given in Vienna, 1883; Heini von Steier, do., ib., 1884; Sakuntala, ballet; Two operettas, Vienna, 1866; Chamber music, pieces for the violin, and songs.—Riemann.

**BACHSCHMIDT, ANTON**, born at Mölk, Nether-Austria, Dec. 7, 1705, died at Eichstädt, Bavaria, in 1780 (1776?). Virtuoso on the trombone and violin; member in 1760 of the prince-bishop's court orchestra at Würzburg, and later in the prince's orchestra at Eichstädt, where in 1769 he became Concertmeister. It was only then that he began to study the great composers, especially Graun, to whose style he conformed. The Prince of Eichstädt sent him to Italy to complete his musical education, and, owing to the success of



## BACKOFEN

some operas composed there, appointed him Kapellmeister after his return. He won reputation through his church music, consisting of masses, litanies, vespers, etc.; among his other works were symphonies, concertos, and quartets, of which only the following were printed: Concerto for oboe, two violins, viola, violoncello, and two horns; Six violin quartets. In his sixty-eighth year he became totally blind.—Fétis; Schilling.

**BACKOFEN, (JOHANN G.) HEINRICH**, born at Durlach, Germany, in 1768, died at Darmstadt in 1839. Virtuoso on the harp, the English horn, the clarinet, and the flute; pupil at Nuremberg of Georg Wilhelm Gruber in composition, and of Birekmann on the instruments. In 1789 he began a successful concert tour as clarinetist through France, Spain, and Italy, returning to Nuremberg in 1794; four years later he travelled through Germany, performing on the harp and the English horn, meeting with an especially honourable reception at Gotha, where he made a prolonged stay in 1802, and was appointed chamber musician in 1806. Thence he visited Leipsic, Munich, and Frankfort, and in 1815 settled at Darmstadt, where he established a factory of wind instruments. He wrote a very good method for the harp (Leipsic, 1803, and another for the clarinet and the English horn (ib., 1803). Works: 16 variations for the harp (Leipsic, 1779); Sonata for do., with violin (ib., 1798); Concertante for do., English horn, and violoncello; do. for harp, viola, and violoncello; Abendgesang der Balsora (Leipsic, 1800); 13 variations for harp, op. 41 (ib., 1801); First, second, and third books of pieces for the harp (ib., 1799–1802); Concertante for two clarinets; Quintet for English horn, two violins, viola, and violoncello. In manuscript: Short Te Deum; Music for the inauguration of the Nuremberg Theatre: Scene from Metastasio; Dirge for four voices at the grave of a Freemason; 3 concertos for English horn; Grand concerto for the harp;

Quintet with clarinet; Several pieces for two clarinets, two horns, and two bassoons.—Fétis; Gerber, N. Lex.; Schilling.

**BADIA, CARLO AGOSTINO**, born in Venice in the 17th century. Dramatic composer, lived about the beginning of the 18th century as court musician at Vienna. Works: *La Ninfa Apollo*, opera, given in Rome and Milan, 1692, in Bologna, 1694, at Laxenburg Palace, 1699, in Vienna, 1700; *Narciso*, do., Vienna, 1699; *Amore vuol Somiglianza*, do., ib., 1702; *La corte celeste*, oratorio, 1702; *Il profeta Elia*, do., Venice, 1720; *Gesù nel Prestorio*, do., 1730; *Tributi armonici*, a collection of twelve cantatas for a single voice and harpsichord.—Fétis; Schilling.

**BADIA, LUIGI**, born at Tirano, Naples, in 1822, still living, 1888. Dramatic composer, known by the operas: *Gismonda di Mendrisio*, given at Bologna, 1846; another opera, given at Florence; *Flavio Rachis*, Trieste, 1853.—Fétis.

**BAGATELLEN** (Fr., *bagatelle*, a trifle), a title, probably first used by Beethoven, to designate a short piece of light pianoforte music. Beethoven wrote four sets of Bagatellen: 1. 7 Bagatellen, op. 33, composed 1782; original MS. owned by Johann Kaffka, Vienna. Published, Vienna. 2. 6 Bagatellen, op. 126, composed 1821. Published by Schotts, Mainz. 3. 12 Bagatellen, op. 119, composed 1820–22. Published by Sauer Liedersdorf in the “*Wiener Zeitung*” (1824). 4. 6 Bagatellen, in MS., owned by Artaria & Co. (Vienna).—Thayer, *Verzeichniss*.

**BAGGE, SELMAR**, born at Coburg, June 30, 1823, still living, 1888. Instrumental and vocal composer, pupil of Kaspar Kummer in thorough bass and of Schilbach on the violoncello, then (1837) at the Conservatorium in Prague of Dionys Weber and of Hüttner; later of Sechter in Vienna, where he became professor of composition at the Conservatorium in 1851; resigned in 1855 to become a musical critic and editor; from 1863 at Leipsic; director of the music school at Basel since 1868. His composi-

tions consist of a symphony, a sonata for pianoforte and violoncello, op. 3, string quartets, pianoforte pieces, and songs. He has published also an arrangement of Bach's *Passion nach Matthäus* for pianoforte solo (Leipsic, Breitkopf & Härtel).—Grove; Mendel.

BAI (Baj), TOMMASO, born at Crevalcuore, near Bologna, Italy, in the second half of the 17th century, died in Rome, Dec. 22, 1714. He was for many years tenor singer in the chapel of the Vatican, where he became maestro di cappella in 1713. Bai was one of the many composers who, flourishing near the close of the "great" Roman period of Italian music, strove to hold fast by the Palestrina traditions and the a cappella style; yet he, like the rest of his generation, found it impossible wholly to free himself from the influence of contemporary music, and his works, when compared with Palestrina's, show what a totally different musical atmosphere he breathed from that which pervaded the first few decades of the "great" period. His great posthumous reputation is based upon a single work, his *Miserere*, written after the still more famous one by Gregorio Allegri. It is published in Choron's *Collection générale des ouvrages classiques de musique* (Paris, Le Duc). A 5-voice mass, twelve motets for 4, 5, and 8 voices, and an 8-voice *De profundis* exist in MS. in the Santini collection in Rome.—Fétis; Grove; Mendel.

BAILDON, JOSEPH, lived during middle of 18th century, died May 7, 1774. Organist. Gentleman of the Chapel Royal; lay-vicar of Westminster Abbey; organist of St. Luke's, Old Street, and All Saints', Fulham, in 1763. The Catch Club awarded him prizes in 1763 and in 1766 for a catch and the glee, "When gay Bacchus fills my breast." In Warren's collection are ten catches and four glees by Baidon. He published two volumes of his works entitled *The Laurel*, and *Four Favourite Songs* sung by Mr. Beard at Ranelagh Gardens. His

glees, "Adieu to the village delights," and "Pr'ythee, friend, fill t'other pipe," and his humorous catch, "Mister Speaker, tho' 'tis late," were very popular in their day.—Grove.

BAILLEUX, ANTOINE, flourished in Paris about 1758–84, died there in 1791. Instrumental and vocal composer, and teacher; author of an excellent vocal (1760), and a violin method (1779). Works: *Le bouquet de l'amitié*, cantatille; 6 symphonies for four parts (Paris, 1758); do. for grand orchestra (ib., 1767); *Les petits concerts de Paris*; *Solfèges* (Paris, 1784).—Fétis.

BAILLOT, PIERRE MARIE FRANÇOIS

DE SALES, born at Passy, France, Oct. 1, 1771, died in Paris, Sept. 15, 1842. Instrumental composer, critic, and last great representative of the classical school of violin-playing in Paris. Professor of the violin at the



Conservatoire. His first master on the violin was an Italian named Polidori, but his real musical education began in 1780 under Sainte-Marie, in Paris, and was continued in 1783 under Pollani, in Rome, where he was sent by M. de Boucheporn; his playing was influenced also by Viotti, whom he heard in his tenth year. Baillot first appeared in public in 1791, Viotti procuring him a place in the Théâtre Feydeau, which he soon resigned for an appointment in the Ministère des Finances, using his musical talent merely as a recreation. In 1795, after studying the compositions of Corelli, Tartini, Geminiani, Locatelli, Bach (?), and Handel, he determined to become a professional musician, and made a successful début in a concerto by Viotti, which secured his reputation and gained him a professorship of the violin in the newly opened Conservatoire, which he held till his death. He studied also harmony under Catel, and

counterpoint with Reicha and Cherubini. Member of Napoleon's private band in 1802. He made a professional tour with the violoncello-player Lamare in Russia in 1805-08, but the war brought him home; he gave concerts in the South of France, and started chamber-music concerts in Paris in 1814, which gained him great reputation as a quartet-player. In 1815-16 he made a second professional tour in Holland, Belgium, and England, becoming a member of the English Philharmonic Society, at one of whose concerts he played on Feb. 26, 1816. Director of the band at the Paris Opéra in 1821-31; director of the Concerts spirituels given at the Opéra, 1822, 1823, 1824; of the Royal Band from 1825; his last tour was made through Switzerland and part of Italy in 1833. Baillot's quartet-playing is highly praised by Mendelssohn and Hiller. He had celebrated pupils, Mazas, Habeneck ainé, the two Danelas, and many others. He assisted Rode and Kreutzer in compiling a work for the violoncello, and the *Méthode de Violon*, adopted by the Conservatoire (1803); with the exception of the *Art du Violon*, which is considered by Fétis the best elementary work of the kind (1834), his works are almost forgotten. His music is difficult. Among his published compositions are: 15 trios for two violins and bass; 6 duets for two violins; 12 études for violins; 9 concertos; *Symphonie concertante* for two violins, with orchestral accompaniment; 30 airs variés; 3 string quartets; Sonata for pianoforte and violin; 24 préludes in all keys and several smaller compositions for the violin. A posthumous work, "Observations



aux concours de violon du Conservatoire de Musique," was published in Paris (1872).—

Fétis; do., *Supplément*, i. 37; Grove; Larousse, ii. 62; Mendel, i. 416; *Ergänz.*, 22; Wasielewski, *Die Violine und ihre Meister*, 274.

BAILLOU, LOUIS DE, born in France about the middle of the 18th century, died in Milan in 1809. Dramatic composer and violinist, pupil of Capron on the violin; went to Italy and became conductor of the orchestra at the Teatro della Scala, Milan, for which he wrote the following ballets: *Andromacca e Pirro*, *L' amante generosa*, given in 1777; *Apollo placato*, *Calipso abbandonata*, 1778; *Mirza*, *La guinguetta inglese*, *La Zingara riconosciuta*, 1783; *Giulio Sabino*, 1784; *Lodovico il Moro*, *Amore maestro di scuola*, *Il popolo d' Argo festeggiante*, *Vologese*, 1786; *Guatimozin o la Conquista del Messico*, *Il primo viaggiatore*, *Il fanfaro militare*, *I due avari*, 1787; *Il matrimonio per concorso*, 1788; *Guglielmo Tell*, *Lucio Giunio Bruto*, 1797; *La disfatta di Abderamo* (with Capuzzi), 1809.—Fétis.

BAINI, GIUSEPPE, born in Rome, Oct. 21, 1775, died there, May 21, 1844. Church composer, and the most eminent musical writer and critic in Italy in this century; pupil of his uncle, Lorenzo Bains, and at the Seminario Romano of Jannaconi in 1802, when he obtained a position as bass singer in the Pontifical Chapel, of which he was appointed maestro di cappella in 1817. His celebrated *Miserere* was composed for the Sistine Chapel, and is considered equal to those by Allegri and Bai, and still used. As a writer on music he is the author of "Saggio sopra l' identità de' ritmi musicali e poetici" (Florence, 1820); his most important work was the monograph, "Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina," etc. (Rome, 1828). Member of Berlin Academy, 1837, of the Deutsche National Musik Verein, 1839. His principal compositions are: *Salmi ed Inni a quattro voci*, etc. (1804); *Inni ad otto voci*, etc. (1807); *Tutto il servizio per la solenne messa del martedì santo*, etc., *Il Te Deum o Inno Ambrogiano ad otto voci*, etc.

(1815); Tutto il servizio di chiesa annuale, etc. (1816); Il terzo Miserere a dieci voci per servizio della cappella pontificia, etc. (1821). Besides these he composed a great number of masses, motets, hymns, psalms, and church concertos for from four to twelve voices.—Allgem. mus. Zeitg., xxxvi. 473; Fétis; Mendel; Schilling; do., Supplement, 13.

BAJETTI, GIOVANNI, born at Brescia, Italy, in 1815, died in Milan, April 28, 1876. Dramatic composer, and musical director at the Teatro della Scala, Milan. Works: Gonzalvo, opera, given at Milan, La Scala, 1841; Il genio d'Italia, Piacenza, 1843; L'assedio di Brescia, Milan, 1844; Faust (ballet with Costa and Panizza), ib., 1848; Uberto da Brescia, ib., 1866.—Fétis; do., Supplément, i. 38.

BAKER, BENJAMIN FRANKLIN, born of American parentage in Wrentham, Massachusetts, July 10, 1811, still living, 1888. In 1822 he removed to Salem, and at the age of fourteen began to sing in the choir of the Howard Street Presbyterian Church in that city. During 1828–33 he resided in Boston, whence he removed to Bangor, Maine, to engage in commercial pursuits, without, however, severing his connection with music. In 1836 he returned to Boston, studied under John Paddon, and sang in the choir of the Chauncey Place Church, and in the following year took charge of the music in the Rev. Dr. Channing's Church. In 1841 he was chosen successor to Lowell Mason, to teach music in the public schools of Boston, and was elected vice-president of the Handel and



Haydn Society, a position which he held for six years, appearing in solos at many of the society's concerts. In 1847 the preliminary work of establishing a music-school in Boston was begun by Mr. Baker, and in 1851 the Boston Music School was incorporated, with a full corps of teachers in the various departments, Mr. Baker being vocal instructor and principal. The establishment of this school was an important event in the development of musical culture in America. In 1868 the school was closed, and Mr. Baker retired from active professional work. Works—Vocal: Death of Osceola, quartet, 1846; Stars of the Summer Night, quartet, 1865; Ave Maria, 1871; The Storm King, cantata, 1856; The Burning Ship, do., 1858; Camillus, the Roman Conqueror, do., 1865; and other songs and quartets. He is also the author of Baker's Thorough Bass and Harmony, and has compiled several books of glees and anthems.

BAKER, GEORGE, born in Exeter, England, in 1773, died at Rugeley, Feb. 19, 1847. Organist, pupil (about 1780) of Hugh Bond and of William Jackson, organist of Exeter Cathedral; he also studied the violin under Ward, and the pianoforte and violin under Dussek and William Cramer in London in 1790. He was organist of Stafford in 1795, of Derby in 1810, and of Rugeley in 1824; received the degree of Mus. Doc., Oxford, about 1801. Baker wrote anthems, glees, organ voluntaries, pianoforte sonatas, songs, many of them composed for Incledon, and music to The Cuffres, given unsuccessfully at Covent Garden Theatre, June 2, 1802.—Grove; Fétis.

BALAKIREV, MILY ALEXEJEVICH, born at Nijni Novgorod, Russia, in 1836, still living, 1888. Pianist, appeared in concerts when still a boy, although he did not take up music as a profession until after his acquaintance with Ulibischeff. In 1855 he appeared as pianist in St. Petersburg with great success, and in 1862 founded,



## BALART

with Lamakin, the free School of Music, of which he assumed direction in 1867.



He conducted the concerts of the Russian Music Society in 1867-70, but retired into private life in 1872. He is a follower of the Berlioz-Liszt school. His principal works are: Overtures on Russian, Spanish, and

Czech themes; Music to King Lear; Slamey, Oriental fantasy for pianoforte; Other music for do.—Riemann.

**BALART, GABRIEL**, born in Barcelona, Spain, June 8, 1824, still living, 1888. Dramatic composer; began his musical studies in Spain, finished them in Paris, and returned home in 1852. He has been orchestra leader of the principal theatres of Barcelona and of Madrid, and has published vocal and instrumental pieces, and several zarzuelas: *Un rapacion de Candas*; *Los guardias del Rey de Siam* (Barcelona, 1866); *El tulipan de los mares*; *Amor y Arte*.—Fétis, *Supplément*, i. 38.



**BALATKA, HANS**, born, of Austrian parentage, in H o f f - n u n g s t h a l, Moravia, March 5, 1828, still living, 1888. He began his musical education as a choir-boy in the Olmütz Cathedral; in 1846-48 he studied harmony, composition, and singing in Vienna,

under Proch, Sechter, and Gentiluomo, and during that time was conductor of the Aca demical Singing Societies in that city. In consequence of the Revolution of 1848 he went to America in 1849, and settled in Milwaukee, where, in 1851, he founded the Milwaukee Musikverein, of which he was the conductor for nine years. In 1860 he went to Chicago to

conduct Mozart's Requiem, and accepted the leadership of the Philharmonic Society, which he conducted six years, and in 1862 became conductor also of the Musical Union. He gave symphony concerts on his own account, in 1867 became conductor of the Germania Männerchor, in 1870 made a concert tour with Madame Pappenheim through the Northwest, and after again leading the Milwaukee Musikverein, returned, in 1873, to Chicago, where, with the exception of a short engagement in St. Louis, he has since resided. During these later years he has organized the Liederkranz Society and the Mozart Club, both vocal, and he is now (1888) conductor of the newly established Chicago Symphony Society. Works: *The Power of Song*, double chorus for male voices, received first prize at the Cincinnati Sängerkongress, 1856; *Festival Cantata* for soprano and grand orchestra, 1869; about 20 fantasias and transcriptions for orchestra; Quartets and choruses for male and mixed voices; 26 songs with orchestral and pianoforte accompaniments.

**BALBI, LUDOVICO**, born in Venice, middle of 16th century, died there in 1608. Church composer and contrapuntist, pupil of Costanzo Porta. Early in life he entered the Franciscan order, and about 1591 became maestro di cappella at S. Antonio, Padua, and about 1606 at the convent of his order, Venice. He was esteemed one of the most eminent musicians of his time, a reputation justified by his numerous masses, motets, and madrigals (Venice, 1576-1606). With Giovanni Gabrieli and Orazio Vecchi he edited: *Graduale et Antiphonarium, juxta ritum Missalis et Breviarii novi* (Venice, 1591).—Fétis; Mendel.

**BALBI, MELCHIORE**, Cavaliere, born in Venice, June 4, 1796, died in Padua, June 22, 1879. Organist, pupil, at Padua, of Alessandro Nini and of Gaetano Valeri for pianoforte and organ, of Antonio Calegari for harmony and fugue. He was maestro

concertatore of two theatres in 1818, maestro di cappella at S. Antonio in 1853; Academician of the Institute of Florence in 1868, for which he wrote three memoirs, and for which he was made Chevalier of the Order of the Crown of Italy, and a member of many Italian and foreign societies. Works: Solemn mass, Requiem mass, Solemn do., with choruses, orchestra, and four organs, all performed at S. Antonio's, 1831, 1869, 1871. He was the author also of the following theoretical works: *Sistema armonico d' Antonio Calegari* (Milan, 1829); *Grammatica ragionata della musica sotto l' aspetto di lingua* (1845); *Nuova Scuola casata sul sistema semi-tonato equabile*, 1 part (1872).—Fétis, *Supplément*, i. 38.

**BAL COSTUMÉ** (Costume Ball), twenty characteristic pieces for pianoforte (4 hands), by Anton Rubinstein, op. 103. Published by Bote & Bock (Berlin). Two series of these pieces were afterwards scored for orchestra by the composer.

**BALDASSARI, PIETRO**, Roman composer of the 17th century. He was the author of an oratorio, *Applausi eterni dell' Amore manifestato nel Tempo* (Brescia, 1709).—Fétis.

**BALDUCCI, GIOVANNI**, Italian dramatic composer, contemporary, pupil of the Royal College of Music, Naples. Works: *Il Conte di Marsico*, melodrama for female voices, with accompaniment for two pianofortes, 1830; *La sorciera di Benevento*, opera in two acts, Naples, 1837; *Bianca Turenga*, opera, Naples, 1838.—Fétis.

**BALFE** (Balph), **MICHAEL WILLIAM**, born at Limerick, Ireland, May 15, 1808, died at Rowney Abbey, Hertfordshire, Oct. 20, 1870. Dramatic composer, baritone singer, and violinist. After instruction on the violin, he studied under O'Rourke (known in London as Rooke), who brought him out as a violinist in May, 1816. In 1818 he composed a ballad, "The Lover's Mistake," which was sung by Mme Vestris in Paul Pry. In 1824 he played successful

violin solos at the London oratorios, and was subsequently engaged in the Drury Lane orchestra, which he led when the director, T. Cooke, appeared on the stage. About this time he studied composition under C. F. Horn, organist of St. George's Chapel, Windsor. In 1825, under the patronage of Count Mazzara, he visited Rome, where he studied counterpoint under Frederici, afterwards head of the Conservatorio, Milan. Later, he received vocal instruction from Filippo Galli, at Milan, where in 1827 he composed his first dramatic piece, a ballad entitled, *La Pérouse*. Rossini offered him an engagement as principal baritone at the Italian Opera, Paris, with the proviso that he should take preparatory lessons from Bordogni; the proposal was accepted, Balfe making a successful début in *Figaro* in 1828. In 1829–30 he was principal baritone at Palermo, where he produced his first opera, *I Rivali di se stessi*, written in twenty days. Shortly afterwards he sang with Malibran at La Scala, Milan, and in 1835 returned to London, where he sang at public and private concerts. From the latter year dates his career as a composer of English operas. In the following autumn he appeared at Drury Lane; in 1837 he sang the part of Theodore in his own opera, *Joan of Arc*; and in 1839 appeared as *Farinelli* in Barnett's opera, at Drury Lane, and in a translation of Ricci's *Scaramuccia*, at the Lyceum. Being unsuccessful as manager of the Lyceum (the English opera-house), he went in 1840 to Paris, where he wrote, and produced at the Opéra Comique, two operas. The most popular and successful of Balfe's works, *The Bohemian Girl*, was given in London, Nov. 27, 1843. While writing *L'Étoile de Séville* for the Académie Royale in 1845, he was recalled to London to make arrangements for



## BALLADE

Lis engagement as conductor of Her Majesty's Theatre, a position he held until its close in 1852. Balfe was in Vienna about 1846, and in Berlin bringing out some of his operas in 1849; in the latter year, until 1852, he conducted a series of national concerts at Her Majesty's Theatre; but, although important works were produced, this enterprise was not successful. In 1852 he visited St. Petersburg and Trieste, returning to England in 1856. A French version of *The Bohemian Girl*, revised and added to by the composer, was given at the Théâtre Lyrique, Paris, in December, 1869, with such success that he was made chevalier of the Legion of Honor by the French Emperor, and Commander of the Order of Carlos by the Regent of Spain. Works—Operas: *I Rivali di se Stessi*, Palermo, 1829; *Un Avvertimento ai Gelosi*, Pavia, 1830; *Enrico IV. al Passo della Marna*, Milan, 1831; *The Siege of Rochelle*, London, Drury Lane, 1835; *The Maid of Artois*, ib., 1836; *Catherine Grey*, *Joan of Arc*, ib., 1837; *Diadeste*, ib., 1838; *Falstaff*, Her Majesty's Theatre, 1838; *Keolanthé*, Lyceum, 1840; *Le Puits d'Amour*, Paris, Opéra Comique, 1843; *Les quatre Fils d'Aymon*, ib., 1844; *The Bohemian Girl*, London, Drury Lane, 1843; *Daughter of St. Mark*, ib., 1844; *The Enchantress*, ib., 1845; *L'Étoile de Séville*, Paris, Académie Royale de Musique, 1845; *The Bondman*, London, Drury Lane, 1846; *The Maid of Honour*, ib., 1847; *The Sicilian Bride*, Drury Lane, 1852; *The Devil's in it*, Surrey Theatre, 1852; *Pittore e Duca*, Trieste, 1856; *The Rose of Castile*, Lyceum, 1857; *La Zingara* (Italian version of *The Bohemian Girl*), Her Majesty's Theatre, 1858; *Satanella*, Lyceum, 1858; *Bianca*, 1860; *The Puritan's Daughter*, 1861; *The Armourer of Nantes*, *Blanche de Nevers*, 1863; *The Sleeping Queen*, operetta, London, Gallery of Illustration, 1863; *La Bohémienne* (French version of *The Bohemian Girl*, with many additions, and extended into five acts), Paris, Théâtre Lyrique, 1869.

Balfe's last opera, *The Knight of the Leopard*, was given in Italian as *Il Talismano* at Drury Lane on June 11, 1874. Miscellaneous music: *Mazeppa*, cantata (London), 2



others, written at Paris and Bologna, and many ballads, glees, part-songs, etc.—Kennedy, *A Memoir of M. W. Balfe* (London, 1875); Clément, *Mus. célèbres*, 511; Fétis; Grove; Mendel; Schilling, Supplement, 14; Riemann, Lex.

BALLADE, the title given by Chopin to four pieces of his pianoforte music, which have no special character beyond that they are all written in triple time. 1, Op. 23, in G minor; 2, op. 38, in F major; 3, op. 47, in A-flat major; 4, op. 52, in F minor. Brahms also has published four Balladen for the pianoforte, op. 10; and Liszt two Ballades for the same, op. 36.

BALLADE SUR LA MORT D'OPHÉLIE. See *Tristia*.

BALLAROTTI, FRANCESCO, Italian dramatic composer, flourished about the end of the 17th and the early part of the 18th century. Works—Operas: *Alcibiade* (Alciade?), o violenza d'amore (with Pollarolo and Gasparini), given at Venice, 1699; *Ariovisto* (with Perti and Paolo Magni), Milan, 1699; *L'Amante impazzito*, Venice, 1714.—Fétis.

BALLERINA AMANTE, LA, Italian opera, music by Cimarosa, represented at Naples, 1782.

BALLO DELLE INGRATE, ballet by Claudio Monteverde, represented in Mantua, 1608. This work, performed at the same time with the composer's *Orfeo*, was a mythological spectacle, showing the punishment in Hades of fair ones who trifle with the affections of their swains.

## BALLO

**BALLO IN MASCHERA, IL** (*The Masked Ball*), Italian opera in four acts, text by Somma, music by Verdi, first represented at the Teatro Apollo, Rome, Feb. 17, 1859. It was originally called *Gustavo III.*, the subject being identical with that of *Gustave III. ou le Bal Masqué* of Scribe, set to music by Auber, and was written for the San Carlo, Naples; but during the rehearsals Orsini made his attempt on the life of Napoleon III. (Jan. 13, 1858), and the performance was interdicted by the authorities on account of its conspiracy scene. Verdi's refusal to adapt his music to a new libretto led to a suit against him by the management of the San Carlo for 200,000 francs damages, and almost to a revolution in Naples, where the populace greeted the composer with shouts of "Viva Verdi," the letters of his name being given a political significance by being made to represent the initials of *Vittorio Emmanuele Rè D' Italia*. Verdi finally took his work to Rome, where the censorship permitted its production with a change of scene and characters. The scene was changed to Massachusetts, and the action was made to turn on the assassination, at a masked ball in the colonial times, of Riccardo, Earl of Warwick and Governor of Boston, instead of King Gustavus III. of Sweden. In its new guise the piece was full of anachronisms and absurdities, but the beauty of its musical setting made it an unqualified success. On its production in Paris, at the Théâtre Italien, Jan. 13, 1861, Mario, who was cast for Riccardo, objected to the costume (small clothes, red coat, and epaulets), and the scene was again changed from Boston to Naples, and the Earl of Warwick was made into the Duke of Olivarez. The principal characters, Riccardo and Amelia, were represented originally by Frascini and Mlle Lagrue. The rôle of Amelia is a favourite with Mme Zelia Trebelli (née Gillebert, Paris, 1838; her stage name is obviously her maiden name reversed), whose marriage, in 1863, to the tenor singer Ales-

sandro Bettini, was followed soon after by a separation.

### CAST IN PARIS.

Duca d' Olivarez.....Mario.  
Renato, Secretary.....Graziani.  
Oscar, a page.....Battu.  
Adelia, wife of Renato.....Penco.  
Ulrica, a sorceress.....Mme Alboni.

*Un Ballo in Maschera* was first produced in London, at the Lyceum, June 15, 1861; a French version, text by Édouard Duprez, was given at the Théâtre Lyrique, Paris, November, 1869. The opera is strong in dramatic situations, to which the music is



Zelia Trebelli.

well adapted. Among the most noteworthy numbers are in the first act the romanza of Riccardo: "La rivedrò nell' estasi;" the aria of Reinhart, "Di speranze e glorie piena;" and the ballata of Oscar, "Volta la terrea fronte alle stelle." In the second act (or the third as now sung) are Amelia's aria: "Ma dall' arido stelo;" her duet with Riccardo, "M' ami, m' ami;" and the trio of the two and Reinhart, "Odi tu come." The last act opens with a scene between Reinhart and Amelia, in which the latter sings a minor andante, "Morro, ma prima, in grazia," and the former an aria, "O dolcezza perdute," which is always popular. Then comes the trio and the quartet of the conspiracy music, and later the beau-



## BAL MASQUE

tiful song of the page, "Saper vorreste," and finally the ball scene and the assassination.—Hanslick, *Moderne Oper*, 237.

**BAL MASQUÉ, LE**, by Auber. See *Gustave III*.

**BALTAZAR**, oratorio, music by Giacomo Carissimi. MS. in National Library, Paris. It has been published by Chrysander (Schott).

**BALTAZARINI** (Baltagerini, Balthazar de Beaujoyeux), flourished in the 16th century. An Italian musician, and perhaps the best violinist of his day. Brought from Piedmont to Paris in 1577 by the Marquis de Brissac, he became intendant of music and first valet de chambre to Catherine de' Medici, queen dowager. He introduced into France the five-stringed Italian violin (tuned by 4ths from A to F). But his most important service was the introduction of the Italian dances into Paris; he was the real founder of the ballet in France, and, through the ballet, of the opera. In this labor he associated with himself the best Parisian musicians of the day. His most important work was *Circé*, or *Le ballet comique de la Reine* (4to, Paris, Adrien Le Roy et Robert Ballard, 1582). Some other ballets by him are in MS. in the National Library, Paris.—Ludovic Celler, *Les Origines de l'Opéra*, 135 (Paris, 1868).

**BALTHASAR, FLORENCE**, Henry Matthias Balthasar, called, born at Arlon, Belgium, Oct. 21, 1844, still living, 1888. Dramatic composer and pianist, pupil at the Conservatoire, Brussels, in 1857, studied the pianoforte under Auguste Dupont, the organ under Lemmens, harmony under Adolphe Samuel, fugue and counterpoint under Fétis, obtaining successively all the prizes in these studies. He performed in public at Namur, where he lived, and in 1868 brought out a dramatic overture at the Concerts populaires in Brussels, and in 1870 the fragments of several symphonies. In 1875 he took the prize given by the city of Lille for a cantata. Works: *Une croyance bretonne*, opéra-bouffe, given at Brussels, Théâtre de la Monnaie, about 1868;

*Le Docteur Quinquina*, operetta, ib., Casino des Galeries Saint-Hubert; Grand concerto symphonique for pianoforte and orchestra, Namur, 1870; Messe solennelle, with chorus and orchestra, Namur, 1872; Cantata for soli, chorus, and orchestra, Lille, 1875; Several fantasies for pianoforte; a concerto for the trumpet; ballet music, etc.—Fétis, *Supplément*, i. 39; Mendel; *Ergänz.*, 23.

**BALTZAR, THOMAS**, born in Lübeck, Germany, about 1630, died in London, buried July 27, 1663. Violinist, settled in England in 1656, the first great performer ever heard there. At the Restoration he became leader of the king's celebrated band of twenty-four violins. Anthony Wood credits him with having introduced the shift and the use of the upper part of the finger-board. His printed compositions appear in Playford's *Division Violin*; a set of sonatas for lyra violin, treble violin, and bass viol, were sold at the auction of Thomas Britton, and Burney owned some MS. solos.—Grove; Fétis; Burney; Schilling.

**BAMBINI, FELICE**, born at Bologna, Italy, about 1742, died in Paris during the first years of this century. Dramatic composer and pianist, went to France in 1752 with an Italian opera troupe, of which his father was director, first at Strasburg, then in Paris, where young Bambini, then nine years old, accompanied the performances on the pianoforte, and even composed airs, which were introduced in the intermezzi. Remaining in Paris after the expulsion of the Italian troupe, he studied under Bordenave and Rigade, and settled down as a teacher of the pianoforte. Works: *Les amants de village*, comic opera, given in Paris, Nouveau Théâtre Italien, 1764; *Nicaise*, do., Opéra Comique, 1776; *L'Amour l'emporte*, do., Théâtre de Beaujolais, about 1787; 8 sonatas for pianoforte; Trios for violin, viola, and violoncello; 6 symphonies; Little airs for pianoforte with violin.—Fétis; Schilling.

**BANCHIERI, ADRIANO**, born in Bologna in 1567, died in 1634. Organist, pupil

of Gerami, who was organist of the Cathedral of Lucca, and later of S. Marco in Venice. Banchieri was first organist of Sta. Maria in Regola, Imola, and in 1603 of S. Michele in Bosco, near Bologna. He wrote church and dramatic music, and intermedj for comedies, such as *La pazzia senile*, etc. (Venice, 1598, reprinted at Cologne); its pendant, *La prudenza giovenile*, which he entitled *Comedia in musica* (Milan, 1607); *La barca di Venezia a Padua* (Venice, 1623); and *La fida fanciulla*, etc. (Bologna, 1628, 1629). His canzonette for four and three voices are dated 1595, 1596, 1597, 1598; and his madrigals for three and four voices 1593, 1594, 1600, 1602, 1623. Besides these he had many collections of motets, concertos, and masses. His 7th work is *Fantasia e psalmi, canzone alla francese* (1603). Of his theoretical works his first, "Conclusioni per organo," appeared at Lucca in 1591; his most important, "L' Organo suonarino" (Venice, 1605), contained the first precise rules for accompanying from a figured bass (published separately by Lomazzo at Milan); in the "Moderna practica musicale" (Venice, 1613), he suggests alterations in the basso continuo in consequence of its influence on the ornaments in singing. Another book, the "Cartella Musicale" (1614), contains a project for founding an academy of science and art at his monastery at Bologna. Banchieri wrote comedies under the name of Camillo Scaligeri della fratta.—Grove; Fé-tis; Gerber, N. Lex.; Schilling.

BANCK, KARL, born at Magdeburg, May 27, 1809, still living, 1888. Instrumental and vocal composer, pupil in Berlin of B. Klein and L. Berger, and at Dessau (1829) of Friedrich Schneider. He visited Italy in 1831-32, then lived at Magdeburg, Berlin, and Leipsic, where he entertained friendly relations with Robert Schumann, then at



Tübingen and Jena until 1840, when he settled at Dresden. In 1861 he married an American, and visited America in 1867. He is one of the most eminent musical critics of Germany. Besides songs and part-songs he has published some music for pianoforte.—Mendel; Riemann; Schilling, Supplement.

BANISTER, HENRY CHARLES, born in London, June 13, 1831, still living, 1888. Pianist, son and pupil of Henry Joshua Banister (1803-1847, violoncellist), but mostly self-taught; studied also at the Royal Academy of Music under Cipriani Potter, won the King's Scholarship in 1846 and 1848, and became assistant professor of harmony and composition in 1851, and professor in 1853. He has been professor of harmony at the Guildhall School of Music since 1880, and at the Royal Normal College for the Blind. Works: First Symphony in D, for orchestra (1847); Second do. in E-flat (1848); Third do. in A minor (1850); Fourth do. in A (1853); First Overture, for orchestra (1849); Second do.—Cymbeline, Third do. (1852); Fourth do.—The Serenade; Fifth do.—From Sorrow to Joy (1876); First Quartet for strings (1848); Second do. (1850); String quartet in E minor; Sonata in E, for pianoforte; Second do., four hands, in G minor (1850); Third do. in A-flat; Fourth do. in A minor; Sonatas for pianoforte in B-flat, F-sharp minor (2), F minor; Fantasia in F minor, for pianoforte (1874); Andante and Rondo for do. and orchestra (1852); Capriccio in A minor for do.; Fantasia in D, for do. (1863); Intermezzo in E, for orchestra (1875); Sacred cantata for chorus, solo voices, and orchestra (1851); The Sea Fairies, cantata for female voices, and orchestra (1861); The Maiden's Holiday, do., without orchestra; Numerous songs, part songs, and pianoforte pieces.



## BANISTER

**BANISTER, JOHN**, born in London in 1630, died there, Oct. 3, 1679. Dramatic



composer and violinist. His violin-playing attracted the notice of Charles II., who sent him to France to study, and on his return in 1663 made him leader of his band. He was the first to es-

tablish in London lucrative concerts, which he kept up until near the time of his decease. He wrote the music to the tragic opera of *Circe*, by Dr. Charles Davenant, eldest son of Sir William Davenant, given in 1676 at the Duke of York's Theatre; and also wrote, jointly with Pelham Humfrey, the music to *The Tempest*, performed in 1676. He was one of the contributors to Playford's *Courtly Masquing Ayres* (1662), and published some lessons for viols or violins.—Grove; Hawkins, *Notes to North's Memoirs of Musick*.

**BAPTISTE, JOHANN ALBRECHT FRIEDRICH**, born, of French parents, at Oettingen, Bavaria, Aug. 8, 1700, died at Cassel about 1764. Violinist, lived in 1703–20 at Darmstadt, visited Paris in 1718, and travelled in Italy and most of the European countries until 1726, when he settled at Cassel as court dancing-master, his father's profession. Works: 12 solos for violin; 6 do. for violoncello; 6 trios for oboe and violoncello; 36 solos for bass viol; 12 concertos for do.; 6 sonatas for flute.—Fétis; Schilling.

**BAPTISTE** (real name Baptiste Anet), lived last of the 17th and beginning of the 18th centuries. Violinist, pupil of Corelli for four years, from 1700. He went to Paris, where he was looked upon as a musical prodigy, and did much to develop violin-playing by introducing Corelli's method; but he failed to suit the taste of Louis XIV., who preferred Lulli's music, and Baptiste went to Poland, where he became music

director to the King. Published works: *Sonates pour violon*, 1, 2, 3 liv.; *Deux suites de pièces à deux musettes*, œuv. 2; *Six duos pour deux musettes*, œuv. 3.—Fétis.

**BAPTISTIN** (Batistin), **JEAN**, born, of German parents, in Florence, Italy, about 1690, died in Paris, Dec. 9, 1755. Dramatic composer and violoncellist in the orchestra of the Opéra in Paris. His real name was Johann Struck. He stood in high favour with Louis XIV., who allowed him an annual pension during his sojourn in France. Works: *Méléagre*, lyric tragedy, given in Paris, Académie Royale de Musique, 1709; *Manto la Fée*, do., ib., Opéra, 1711; *Polydore*, do., Académie, 1720; Four books of cantatas (Paris, 1706, 1708, 1711, 1714); Collection of arias (ib., 1709). Several operas and ballets, written for the court, and not performed in Paris.—Fétis; Mendel.

**BARBÉ, ANTOINE**, born, probably in Hainault, in the early part of the 16th century, died at Antwerp, Dec. 4, 1564. Church composer, called to Antwerp in 1527 as maître de musique of the maîtrise of Notre Dame, which position he held for thirty-five years, becoming so famous as a composer and leader that the best musicians of that epoch placed themselves under his direction. Nearly all of his numerous masses, motets, hymns, anthems, etc., that were executed daily at Notre Dame, were destroyed with the cathedral by the Iconoclasts in 1566. Only the following survive: Two motets (Antwerp, Van Vissenaken, 1542); Four-part song (ib., Tylman Susato, 1544); *Vecy la danse de Barbarie*, mass (ib., 1545–46). His son (died, 1604) and grandson (died, 1626), both named Antoine, were also musicians of distinction.—Biog. nat. de Belgique, i. 703.

**BARBE-BLEU** (Blue Beard), opéra-bouffe in three acts and four tableaux, text by Henri Meilhac and Ludovic Halévy, music by Offenbach, first represented at the Théâtre des Variétés, Paris, Feb. 5, 1866.

**BARBELLA, EMANUELE**, born in Naples, beginning of the 18th century, died



## BARBEREAU

there in 1773. Violinist; pupil of his father Francesco Barbella, of Angelo Zaga, and of Pasqualino Bini, a pupil of Tartini in Naples; instructed in counterpoint by Michele Gabbalone and Leo. He had Raimondi for his pupil. Works: 6 duets for 2 violins and 6 sonatas for violin (London); 6 duets for violin; 6 duets for 'cello, op. 4 (Paris). Burney, in his *History of Music*, gives, *Tinna Tonna, per prender sonno*, a charming piece for double string, by Barbella.—Fétis; Schilling.

**BARBEREAU, (MATHURIN AUGUSTE)**  
**BALTHAZAR**, born in Paris, Nov. 14, 1799, died there, July 18, 1879. Instrumental composer, pupil of Reicha at the Conservatoire. He won the grand prix in 1824, visited Italy and Germany, was for some years chef d'orchestre at the Théâtre des Nouveautés, and at the Théâtre Français, then devoted himself for many years to historical studies and teaching, and in 1872 became professor at the Conservatoire. Works: *Agnes Sorel*, cantata (grand prix, 1824); Several overtures for orchestra; Part of the music to the lyrical drama *Les Sybarites de Florence*, given at the Théâtre des Nouveautés, 1831. He wrote a treatise on composition (1845, unfinished); and "*Études sur l'origine du système musical*" (1852, do.).—Fétis; do., *Supplément*, i. 42.

**BARBERS OF BASSORA, THE**, English comic opera in two acts, text by Madison Morton, music by John Hullah, represented at Covent Garden, London, Nov. 11, 1837.

**BARBIER, FRÉDÉRIC ÉTIENNE**, born in Metz, Nov. 15, 1829, still living, 1888. Dramatic composer, pupil of Darondeau, organist at Bourges. He was destined for the army or the law by his family, but a little opéra-comique which he produced at Bourges, *Le Mariage de Colombine*, decided his career and enabled him to devote himself to the study of music. He went to Paris, was presented to Sévestre, director at the Lyrique, and made the acquaintance of Adolphe

Adam, who gave him lessons in composition and helped him to bring out at the Lyrique, in 1855, *Une nuit à Séville*, which was favourably received. Two months after he produced *Rose et Narcisse* (1855), and since that time he has had his operas played on all the lyric stages of France and in all the cafés-chantants of Paris. He has written more than sixty opéras-comiques, opérettes, and ballets, besides three hundred duets, romances, mélodies, chansons, and dance music. He was chef d'orchestre of the Théâtre International in 1867, and has been director at the Alcazar for some years. He has been musical critic and has written for many musical sheets. Besides operas mentioned, the following have been given in Paris, at the Folies Nouvelles: *Le Pacha*, *Francaster*, *Le Page de Mme Malbrough*, *Le Faux Faust*, 1858; *Le Docteur Tam-Tam*, 1859. At the Théâtre Déjazet: *Monsieur Deschalumeaux*, *Le grand Roi d'Yvetot*, 1859; *Le loup et l'agneau*, 1862; *Simon Terre-Neuve*, 1863; *Deux permissions de dix heures*, 1864; *Panne aux airs*. At the Théâtre du Chalet des Îles: *Les amours d'un Shah*, *Flamberge au vent*, 1861. At the Folies Marigny: *Versez, Marquis*, *La cigale et la fourmi*, 1862; *La gamine du village*, *Les trois Normandes*, 1863; *Achille chez Chiron*, 1864. Théâtre Saint-Germain: *La bouquetière de Trianon*, 1864. Bouffes Parisiens: *Mme Pygmalion*, 1863; *Un congrès de modistes*, 1865; *Une femme qui a perdu sa clef*, 1866. Théâtre International: *Gervaise*, 1867. Fantaisies Parisiennes: *Les oreilles de Midas*, 1866; *Les légendes de Gavarni*, 1867; *Le soldat malgré lui*, 1868. Folies Bergère: *Mam'zelle Pierrot*, 1869. Variétés: *Mam'zelle Rose*, 1874. At the Concert de l'Eldorado: *Le souper d'Arlequin*; *Balladine et Casquerfer*; *Un mariage au gros sel*; *Don Ferocio*; *Le beau chasseur*; *Fermé le dimanche*; *Un procès en séparation*; *On demande un prêtre*; *Un souper chez la Constat*; *L'acteur Omnibus*; *Un lendemain de noce*; *La bonne de ma tante*; *Une cause*



## BARBIER

célèbre ; Le nez de carton ; Le coq est mort ! ; La nourrice d'Hercule ; Millionnaire ! les point jaunes ; M. l'Alcade ; Mam' Nicolas ; Le champagne de ma tante ; La fermière et son garçon ; Les deux choristes ; Marion de l'Orme, parody ; Lucrèce d'Organt, do. ; Le trésor de Cassandre, Les cascades de Pierrot, La batte enchantée (pantomimes). At the Alcazar : La fête de Mme Denis ; Un scandale à l'Alcazar ; L'Orchestre des Danoises ; Les pifferari, ballet. Unrepresented operas : Le Miroir, opérette ; La veuve Omphale ; La chaumière indienne, opéra comique ; Corinne, do. ; Les incroyables, opéra bouffe.—Fétis, Supplément, i. 42.

**BARBIER VON SIEVERING, DER** (The Barber of Sievering), operetta, parody on the *Barbiere di Siviglia*, music by A. Müller, represented at the Theater an der Wien, Vienna, about 1828.

**BARBIER DE TROUVILLE, LE** (The Barber of Trouville), operetta in one act, text by M. Henri (Jaime), music by Charles Lecocq, represented at the Bouffes Parisiens, November, 1871.

**BARBIER DE VILLAGE, LE** (The Village Barber), opéra-comique in one act, text by A. J. Grétry, music by Grétry, represented at the Théâtre Feydeau, Paris, May 6, 1797. *Les barbières de village*, French operetta, text by Blondelet and Baumain, music by Firmin Bernicat, Paris, 1878. See *Der Dorfbarbier*.

**BARBIERE DI SIVIGLIA, IL** (The Barber of Seville ; Fr., *Barbier de Séville* ; Ger., *Barbier von Sevilla*), Italian opera buffa, text founded on the celebrated comedy of Beaumarchais (1775), music by Paisiello, first represented in St. Petersburg in 1780, and in Paris at the Théâtre de Monsieur in the Tuileries, July 12, 1789, and at the Théâtre Feydeau, July 22, 1789. This work, sung originally by Signori Viganoni, Mengozzi, Mandini, Rovedino, Raffanelli, and by Signore Morichelli, Baletti, Zerbini, and Mandini, achieved a European success and was always received with en-

thusiasm until supplanted by Rossini's work.

**BARBIERE DI SIVIGLIA, IL**, Italian opera buffa in two acts, text by Sterbini, music by Rossini, first represented, in Rome, at the Teatro Argentina, Feb. 5, 1816 ; in Paris, at the Salle Louvois, Oct. 26, 1819. Rossini, who had bound himself, Dec. 26, 1815, to produce a new opera by the twentieth of the following month, hesitated to accept a libretto which Paisiello had treated so successfully, but, having obtained that composer's permission, wrote the score, it is said, in thirteen days. To avoid the appearance of rivalry with Paisiello he named his work, *Almaviva*, ossia *l'inutile precauzione* (*Almaviva*, or the *Useless Precaution*), but the theatre was packed with the adherents of the older composer, who resented the new effort as an intrusion on his rights, and the work was unmistakably damned ; but it was kept on the stage and continually grew in favour until it became one of the most popular comic operas ever written. A similar result attended its performance in Paris. It was coldly received by the critics, who demanded the *Barbiere* of Paisiello ; but when the latter was put upon the stage at the Théâtre Italien it met with dismal failure and Rossini triumphed.

### ORIGINAL CAST IN ROME, 1816.

Rosina (A.)	.....	Signora Giorgi Righetti.
Berta (S.)	.....	Signorina Rossi.
Figaro (Bar.)	.....	Signor Luigi Zamboni.
Count Almaviva (T.)	.....	Signor Garcia.
Bartolo (B.)	.....	Signor Botticelli.
Basilio (Bar.)	.....	Signor Vitarelli.

### CAST IN PARIS, 1819.

Rosina	.....	Mme Ronzi de Begnis.
Berta	.....	
Figaro	.....	Signor Pellegrini.
Count Almaviva	.....	Signor Garcia.
Bartolo	.....	Signor Graziani.
Basilio	.....	Signor de Begnis.

The opera was first produced in New

## BARBIERE

York, at Niblo's Garden, Nov. 29, 1826, with the following remarkable cast:

Rosina.....Signorina Garcia (Malibran).  
Berta.....Signora Garcia.  
Figaro.....Signor Garcia, Jr.  
Almaviva.....Signor Garcia, Sen.  
Bartolo.....Signor Rosich.  
Basilio.....Signor Angrisani.  
Fiorillo.....Signor Crevelli.

Signor Manuel del Popolo-Vicente Garcia, the father of Malibran and of Viardot Garcia, took the part of Almaviva, it will be noted, in the original representations of the opera in Rome, Paris, and New York. Among the most noted of the Rosinas of the present time is Mme Adelina Patti (born at



Adelina Patti

Madrid, Feb. 19, 1843), whose marriage (July 29, 1868) to Henri, Marquis de Caux, Equerry to Napoleon III, was annulled in 1885 and followed by a second union with Signor Nicolini (Ernest Nicolas), tenor singer. The scene of the opera is laid in Seville, Spain. Rosina, ward of Dr. Bartolo, who desires to marry her, is loved by Count Almaviva, known to her as Count Lindoro. The Count prevails upon Figaro, the factotum of the place, to secure him an interview with his mistress, who lives with her guardian, and, in spite of the latter's watchfulness and of that of Don Basilio, her music teacher, who is in league with Bartolo, she sends her lover a letter informing him that she returns his passion, and he secures, with

the aid of Figaro, admission to the house in the disguise of a drunken dragoon. Foiled in this by the entrance of the guard, who arrest him, he gets in a second time disguised as a music teacher, pretending to have been sent by Don Basilio, who is ill. He secures Bartolo's confidence by showing him Rosina's letter to himself, promising to persuade her that the letter has been given him by a mistress of the Count, and to thus break off the connection between the two. In an interview with Rosina an elopement is planned, but Don Basilio comes in and the Count is obliged to make his escape. Dr. Bartolo arouses his ward's jealousy by means of the letter, whereupon she tells of the proposed elopement and promises to marry him; but at the time for the elopement the Count and Figaro appear, a reconciliation takes place, and the lovers are married by a notary just as Bartolo appears with officers to arrest the Count. The overture of *Il Barbiere di Siviglia* is taken from *Aureliano in Palmyra*, an unsuccessful opera by Rossini, written in 1814. It had previously served as the overture to *Ciro in Babilonia* (1812) and later (1815) to *Elisabetta, regina d' Inghilterra*. In the first performance, in the scene beneath Rosina's balcony, Garcia introduced a Spanish air, but before the second performance Rossini wrote for it the beautiful cavatina, "Ecco ridente in cielo," borrowing the melody from the opening chorus in *Aureliano*, "Sposa del grande Osiride." In the second scene Figaro sings the famous buffo aria, "Largo al factotum." After a duet between Almaviva and Figaro, "Oggi arriva un reggimento," comes the piquant cavatina of Rosina, "Una voce poco fa," so often heard in concerts. The celebrated Calumny aria, "La calunnia è un venticello," is a bass solo sung by Basilio, and the duet, "E il maestro io faccio," by Figaro and Rosina. In the second act, the music lesson of Rosina gives the singer an opportunity for interpolation, the original being lost. The aria, "Sempre gridi," sung by the duenna

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Bertha, is taken from a Russian melody. It is called in Italy "Aria di Sorbetto," because the audience used to eat ices while it was sung. The trio "Zitti, zitti," is taken from Haydn's Seasons, it being the air sung by Simon. The same subject has been treated musically by Louis Benda, Hamburg, 1782; by Elspurger, Sulzbach, 1783; and by Schulz, Reinsberg, 1786. Figaro, German opera, music by Tost, was represented at Presburg, 1795; Barbieri di Siviglia, Italian opera, music by Nicolò Isouard, Malta, about 1796. See also *Nozze di Figaro*.—Escudier, Rossini, sa vie, etc.; Castil-Blaze, *Théâtres Lyriques de Paris*; Edwards, *Life of R.*, 127; Stendhal, 136; Hanslick, *Moderne Oper*, 105; *Musical Rev.*, ii. 66.

**BARBIERI, CARLO EMANUELE DI**, born at Genoa in 1822, died at Pesth, Sept. 29, 1867. Dramatic composer, pupil of Mercadante at Naples. He conducted the orchestra in several Italian opera houses, then in 1845 in Vienna, and in 1847 in Berlin, and was Kapellmeister at the Stadt Theater in Hamburg in 1851-53. He then went with an Italian opera troupe to Rio Janeiro, and after his return in 1856 lived in Vienna, teaching music until 1862, when he became Kapellmeister at the National Theatre in Pesth. Works—Operas: *Cristoforo Colombo*, given in Berlin, 1848; *Nisida*, la Perla di Procida, 1851; *Carlo und Carlin*, 1859; *Perdita*, ein Wintermärchen, Leipzig, 1865, and at Cracow, Prague, Weimar, Magdeburg, Königsberg, Berlin, etc.; *Masses*; *Pianoforte pieces*; *German and Italian songs*.—Mendel.

**BARBIERI, FRANCISCO ASENJO**, born in Madrid, Aug. 3, 1823, still living, 1888. Dramatic composer, pupil of the Conservatorio Maria Christina, Madrid, under Pedro Albenez for pianoforte, Ramon Broca for clarinet, Baltazar Saldoni for singing, and of Carnicer in composition. He was educated as a doctor and a civil engineer, but his love of music led him to adopt it as a profession. For several years he had a hard struggle, but at last he became a member of the chorus

at the Cirque Theatre, and wrote a zarzuela, *Felipa*, which was not played. He joined an Italian opera company as a supernumerary and travelled through Northern Spain, and on his return to Madrid in 1847 his career as a composer began, and ever since he has been one of the best known writers in Spain, and the chief promoter of Spanish national opera in opposition to Italian opera. He first wrote an Italian opera, *Il buon tempo*, but he soon joined a society forming at Madrid for the production of zarzuelas, or Spanish operas comiques, of which he became secretary and a hard-working member, and was at the same time musical critic on the "Illustracion." In 1850 he produced *Gloria y Peluca*, zarzuela in one act, which obtained a wonderful success, and was followed by several others, and in 1851 brought out *Jugár con fuego*, which was greeted with enthusiasm and he became a popular favourite. He brought out no less than sixty works in the next twenty-five years, some of which were written in collaboration with other members of the Zarzuela Society, the composers Hernando, Oudrid, Inzenga, Gaztambide, and the dramatic author Don Luiz Olona. The list comprises: *Tramoya*, *Escenas de Chamberi* (with Oudrid, Hernando, and Gaztambide), 1850; *La Jácara*, ballet, *La Piscaresca* (with Gaztambide), *Jugár con fuego*, *Por seguir á una mujer* (with Oudrid, Inzenga, Gaztambide), 1851; *La hechicera*, *El Manzanares*, *Gracias á Dios que está puesta la mesa*, 1852; *La espalda de Bernardo*, *El Marqués de Caravaca*, *Don Simplicio Bobadilla* (with Gaztambide, Hernando, and Inzenga), *Galanteos en Venecia*, 1853; *Un dia de reinado* (with Gaztambide, Inzenga, and Oudrid), *Aventura de un cantante*, *Los Diamantes de la Corona*, 1854; *Mis dos mujeres*, *Los dos ciegos*, *El vizconde*, *El Sargento Federico*, 1855; *Entre dos aguas*, *Gato por liebre*, *La Zarzuela* (with Gaztambide and Arrieta for the inauguration of the Zarzuela Theatre), 1856; *El Diablo en el poder*, 1856; *El relámpago*,

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1857; *Por conquista*, *Amar sin conocer*, *Un caballero particular*, 1858; *El robo de las sabinas*, *El niño*, *Compromisos del no ver*, *Entre mi mujer y el negro*, 1859; *Un Tesoro escondido*, 1861; *Los herederos—el secreto de una dama*, 1862; *Dos pichones del Turia*, 1863; *Pan y toros*, 1864; *Gibraltar en 1890*, *El rabano portas hojas*, *Revista de un muerto juicio del año 1865* (with Rogel), *De tejas arriba*, *El pavo de Navidad*, 1866; *El pan de la boda*, 1868; *El soprano*, *La maya*, 1869; *Robinson*, 1870; *Los holgazanes*, *Don Pacífico*, *El hombre es debil*, 1871; *El tributo de las cien doncellas*, *Sueños de oro*, 1872; *El proceso de cancan*, 1873; *Los comediantes de antaño*, *La despedida*, lyrical monologue, *El domador de fieras*, *El testamento azul*, *El barberillo de Lavapiés*, 1874; *La vuelta al mundo* (with Rogel), 1875.—*Fétis*, *Supplément*, i. 44; *Mendel*, *Ergänz.*, 24; *Riemann*, *Lex.*

**BARBIEROLLI, LORENZO**, born at Rovigo, Italy, in 1813, still living, 1888. Dramatic composer, known by the opera, *I Trojani* in *Laurento*, given at Rovigo, 1836, Venice, 1837.—*Fétis*.

**BARBIREAU** (Barbarian, Barbingant, Barbiryant, Barbyrianus), **JACQUES**, born perhaps at Mons, Hainault, died at Antwerp, Aug. 8, 1491. Church composer and celebrated contrapuntist; he is mentioned as choir-master at Notre Dame, Antwerp, as early as 1448, was considered one of the highest musical authorities of his time, and the master of many famous musicians who lived in his, and at the beginning of the 16th century, notably Okeghem, Jacotin, Bredeners, Égide Charlier, and Van den Wyngaert. Under his direction the musical service at Notre Dame attained to a very high standard. He was a friend of Rudolf Agricola, with whom he maintained a literary correspondence. In the Imperial Library, Vienna, are the manuscripts of the following: *Virgo parens Christi*, mass for five voices; *Faulx perverse*, do. for four voices; *Kyrie* of an Easter mass, for do.; *Kyrie* and *Christe* of another mass.—*Biog. nat. de Belgique*, i. 712; *Fétis*.

**BARCAROLLE, LA**, or *L'Amour et la musique* (Love and Music), French opéra-comique in three acts, text by Scribe, original plot, music by Auber; first represented at the Opéra Comique, Paris, April 22, 1845.

**BARDES, LES.** See *Ossian*.

**BARGIEL, WOLDEMAR**, born in Berlin, Oct. 3, 1828, still living, 1888.

His father was a music teacher in Berlin, his mother the divorced wife of Friedrich Wieck; he is thus step-brother to Clara Schumann.

He studied the pianoforte, violin,

and organ at home, and counterpoint under Dehn. In 1846 he went to Leipsic, where he spent two years at the Conservatory, of which Mendelssohn was then director. In 1850 he began teaching in Berlin, and gradually established his reputation as a composer by the publication of several pianoforte pieces, orchestral and chamber works. He had already made some mark in Leipsic with a string-octet, which was played at one of the public examinations at the Conservatory. In 1859 he got a professorship at the Cologne Conservatory, and in 1865 was made Kapellmeister and director of the music school at Rotterdam. In 1874 he became professor at Joachim's Hochschule für Musik in Berlin. Bargiel is one of the more prominent followers of Schumann; he has not been a voluminous composer, but some of his works entitle him to a high position in modern German music. His best known work is the overture to *Medea*, which holds an honourable place in the current concert repertory. Works: Overture *Zur einem Trauerspiel*, op. 18; do. to *Medea*, op. 22; do. to *Prometheus*; do. to *Romeo und Julie* (? is possibly op. 18); *Symphony in C*; *Trois danses brillantes*, for orchestra, op. 24;





## BARKOUF

Psalm 96 for double chorus, op. 33 ; Two psalms, op. 25 and 26 ; Trio for pianoforte, violin, and violoncello, op. 6 ; do., op. 20 ; do., op. 37 ; Suite for pianoforte and violin, op. 17 ; Sonata for do., op. 10. For pianoforte : Drei Charakterstücke, op. 1 ; do., op. 8 ; Nachtstücke, op. 2 ; Drei Nottornos, op. 3 ; Sechs Bagatellen, op. 4 ; Phantasien, op. 5, 12, 19 ; Suite (4 hands), op. 7 ; Drei Phantasiestücke, op. 9 ; Marsch und Festreigen, op. 11 ; Scherzo, op. 13 ; Suite, op. 21 ; Sonata (4 hands), op. 23 ; Phantasiestück, op. 27 ; Acht Pianofortestücke, op. 32 ; Drei do.—*Wochenblatt* (1871), ii. 424.

**BARKOUF**, French opéra-bouffe in three acts, text by Scribe and Boisseaux, music by Offenbach, represented at the Opéra Comique, Paris, Dec. 24, 1860. The subject is derived from a political and philosophical tale by the Abbé Blanchet. Barkouf is a bull-dog, sent by the Grand Mogul to govern the inhabitants of Lahore, the most turbulent of his subjects. The people tremble whenever the dog barks, but a young girl named Maima tames the beast and rules Lahore so justly and successfully in his name that when Barkouf is unfortunately killed all mourn his loss.

**BÄRMANN, HEINRICH (JOSEF)**, born at Potsdam, Feb. 17, 1784, died in Munich, June 11, 1847. Celebrated clarinetist, pupil of the oboe school at Potsdam ; in 1798 he entered as clarinetist the band of the royal guard, where his skill procured him the patronage of Prince Louis Ferdinand of Prussia, who employed him at his private concerts, and caused him to be instructed by the royal chamber-musician Franz Tausch. After the battle of Jena he was among the prisoners of war, but, released after the Peace of Tilsit, he returned to Berlin, whence he proceeded to Munich, with a recommendation from the Crown Prince Ludwig of Bavaria, and after the first court concert was at once appointed first clarinetist of the royal orchestra. In 1808 he began a series of concert tours throughout Europe, which constituted as

many triumphs. Karl Maria von Weber, on his visit to Munich in 1811, wrote for him three clarinet-concertos, became his friend, and travelled with him in the same year ; while in Vienna during the Congress of 1813, he was intimate with Meyerbeer, who also composed for him, as later on did Mendelssohn, with whom he formed a life-long friendship. His compositions are refined, brilliant, and thorough, and continue in high favour with clarinetists. Among the thirty-eight works published are : Concertos and concertinos, op. 24, 27, 28 (Leipsic, Breitkopf & Härtel) ; Fantasias and sonatas with orchestra, op. 26, 31 (ib.) ; Quintets for clarinet, two violins, viola, and violoncello, op. 19, 22, 23 (ib.) ; Quartets for do., op. 18, 25 (ib.) ; *Airs variés* with orchestra, op. 12, 20, 21, 29, 37 (ib., and Leipsic, Hofmeister ; Bonn, Simrock ; Paris, Gambaro) ; *Divertissements*, op. 34, 35, 38 ; Duets, études, and solos. His son and pupil Karl (born in Munich, Oct. 24, 1811, died there, May 24, 1885), also stands high as a virtuoso on the clarinet and basset-horn. He accompanied his father to St. Petersburg in 1832, and to Paris in 1839, and succeeded to his position in the royal orchestra at Munich. His compositions number more than eighty seven, besides an excellent method for his instrument, in the construction of which he has also made great improvements.—*Allgem. d. Biogr.*, ii. 69 ; Fétis ; Mendel ; Schilling ; do., Supplement.

**BARNARD, Mrs. CHARLES**, born in England in 1834, died at Dover, Jan. 30, 1869. Song writer, published many popular ballads under the pseudonym of "Claribel." She wrote also duets, trios, and quartets, and music for the pianoforte. Brown ; Fétis, *Supplément*, i. 185.

**BARNBY, JOSEPH**, born in York, England, Aug. 12, 1838, still living, 1888. Organist, pupil of the Royal Academy of Music ; chorister in York Minster. He was for nine years organist at St. Andrew's, Wells Street, London ; was conductor of Barnby's Choir, of the Oratorio Concerts,

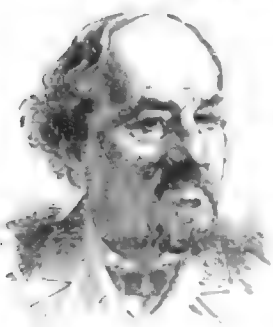
## BARNES

and of the Royal Albert Hall Choral Society. In 1875 he was appointed successor and director of musical instruction at Eton College. Works: *Rebekah*, oratorio; the Lord is King, for soli, chorus, and orchestra, Leeds Festival, 1883; 2 Services in E; Te Deum in B-flat; Magnificat and Nunc dimittis in D; Anthems; Songs and part songs; Organ music; Hymns, etc. He also edited a Hymnary for Novello, to which he contributed many of the airs.



**BARNES, FREDERICK EDWIN**, born in London in 1858, died in Montreal, Canada, Sept. 21, 1880. Organist, pupil of Helmore in the Chapel Royal and, from 1872, of the Royal Academy of Music. Organist of All Saints' Church, London, 1872, of St. Margaret's, Liverpool, 1876, of the Cathedral, Montreal, in 1878-79, and in 1880 assistant organist of Trinity Church, New York. He was also conductor of the Montreal Philharmonic Society. Works: An opera, text by Mrs. G. L. Craik (MS.); Operetta, produced at the "German Reed Entertainments;" The 23d Psalm for soli, chorus, and orchestra; Organ and pianoforte music; Songs.

**BARNETT, JOHN**, born at Bedford, England, July 1, 1802, still living, 1888. Dramatic composer. His father was a Prussian named Bernhard Beer, of the same family as Meyerbeer. When eleven John was articled to S. J. Arnold, proprietor of the Lyceum, for five years as a singer in return for musical instruction, received from C. E. Horn, and later from Price, chorus master of Drury Lane. After leaving Ar-



nold he studied the pianoforte under Perez, organist of the Spanish Embassy, and under Ferdinand Ries, from whom he received his first lessons in harmony. In 1832 he was music director of the Olympic Theatre, and in August, 1834, his best work, *The Mountain Sylph*, was given at the Lyceum. After this Barnett visited Paris, and about 1837 went to Frankfort to study Vogler's system of harmony, and composition under Snyder von Wartensee; while there he wrote a symphony and two quartets (unpublished). In 1838, on returning to London, he joined Morris Barnett in an unsuccessful attempt to found an English opera house. In 1841 he settled at Cheltenham as singing-master. His compositions include dramatic pieces, operas, an oratorio, *The Omnipresence of the Deity* (1829), never performed in public, and more than four thousand songs. Works—Dramatic pieces: *Before Breakfast*, Lyceum, 1825; *Monsieur Mallet*; *Robert the Devil*; *Country Quarters*; *Two Seconds*; *Soldier's Widow*; *The Picturesque*; *Married Lovers*; *The Deuce is in her*; *Charles the Twelfth*; *Carnival of Naples*, Covent Garden, 1830; *Pet of the Petticoats*, Sadler's Wells, 1831; *Paphian Bower*, Olympic Revels, Court of Queen's Bench, *Blanche of Jersey* (written for Olympic Theatre); *Win her and Wear her*, Lyrical Version of Mrs. Centlivre's "Bold Stroke for a Wife," for Drury Lane. Operas: *Fair Rosamond*, Drury Lane; *Farinelli*, ib., 1838; *Kathleen*, with a libretto by Sheridan Knowles, and two other operas which have never been performed. Songs: *Lyrical Illustrations of the Modern Poets* (1834); *Songs of the Minstrels*; *Amusement for Leisure Hours*.—Grove; Fétis; Mendel.

**BARNETT, JOHN FRANCIS**, born in London, Oct. 6, 1838, still living, 1888. Dramatic composer and pianist, nephew of the preceding, son of Joseph Alfred Barnett, professor of music. He studied the pianoforte under Dr. Wylde in 1849, gained the Queen's Scholarship at the Royal Academy of Music in 1850, and successfully competed a second time on its expiration in-

## BARNI

1852. In 1857 he visited Germany, where he studied under Hauptmann and Rietz at



the Leipsic Conservatorium ; and returned to London in 1860 ; Barnett's first notable work was a symphony in A minor, given by the Musical Society of London, June 15, 1864 ; his most important, an oratorio, *The Raising of Lazarus* (1873). Other works : *Ouverture symphonique*, given by the Philharmonic Society, May 11, 1868 ; *Concerto in D minor* ; two cantatas, *The Ancient Mariner* and *Paradise and the Peri* (written for the Birmingham Festival in 1867 and 1870) ; *Overture to Shakespeare's "Winter's Tale,"* British Orchestral Society, Feb. 6, 1873 ; Orchestral work on Scott's "*Lay of the Last Minstrel*," Liverpool Festival, Oct. 1, 1874 ; *Tantum Ergo* in eight parts ; several quartets and quintets for string instruments ; piano-forte trios and songs.—Grove.

**BARNI, CAMILLO**, born at Como, Italy, Jan. 18, 1762, died in Paris after 1811. Violoncellist, pupil on the violoncello of his grandfather David Ronchetti, and of Giuseppe Gadgi, afterwards (1799) in composition of Minoja at Milan, where from 1788 he was second, and from 1791 first violoncellist at the Teatro della Scala. In 1802 he settled in Paris, and was for some time first violoncellist at the Italian Opera. Works : *Concerto for violoncello* (1803) ; 2 Italian airs, with variations for violin and violoncello ; 6 duets for do. ; 6 trios for violin, viola, and violoncello ; 3 works of quartets for strings ; 12 Italian ariettas ; 6 French romances. He also wrote an opera, *Édouard ou Le frère par supercherie*, given at the Théâtre Feydeau, 1812, which did not succeed.—Fétis ; Mendel.

**BARON, ERNST GOTTLIEB**, born at Breslau, Feb. 17, 1696, died in Berlin, August 26, 1760. Famous lute player, pupil of the Bohemian lutist Kohott. He visited

several German courts, meeting everywhere with brilliant success, and settled at Jena, until called in 1728 as chamber musician to Gotha, whence he went in the same capacity to Eisenach in 1732. Five years later he went to Berlin, to join the orchestra of Frederick the Great, then crown prince. His compositions, consisting of concertos, sonatas, trios, duets, and solos, remain unpublished. He wrote also several treatises on his instrument, and on music in general.—Allgem. d. Biogr., ii. 82 ; Fétis ; Mendel ; Schilling.

**BARRÉ, LÉONARD**, born at Limoges, France, early in the 16th century. Vocal composer, pupil of Willaerts in Venice, then went to Rome, where he became a singer in the Pontifical Chapel in 1537. He was one of the musical delegates sent by the pope to the Council of Trent in 1545. Of his compositions several masses and motets are in manuscript in the library of the Pontifical Chapel. Other motets and madrigals are to be found in a collection published in Venice by Gardane, in 1544.—Fétis.

**BARRE, MICHEL DE LA**, born in Paris about 1680, died there in 1744. Flutist, and composer for his instrument. Works : 3 books of trios for flutes ; 13 suites of duets for do. ; Sonatas for the flute, with bass, op. 4 ; Collections of drinking songs in two parts ; *Le triomphe des arts*, ballet, given at the Académie Royale de Musique, 1700 ; *La Vénitienne*, do., ib., 1705.—Fétis.

**BARRETT, JOHN**, born about 1674, died in London in 1735. Organist, pupil of Dr. Blow. He was music master at Christ's Hospital and organist at St. Mary-at-Hill about 1710. He wrote overtures and act tunes for *Love's Last Shift* ; or, *the Fool in Fashion*, 1696, *Tunbridge Walks*, 1703, and *Mary, Queen of Scots* (1703). His songs are to be found in D'Urfey's "*Wit and Mirth* ; or, *Pills to Purge Melancholy*," and in other collections of the day. Gay borrowed his melody of *Ianthe the Lovely*, for a song in the *Beggar's Opera*.—Grove ; Mendel.

**BARRY, CHARLES AINSLIE**, born in London, June 10, 1830, still living, 1888.



## BARSANTI

Organist, pupil of Thomas Attwood Walmisley at Cambridge, then at the Conservatorium in Cologne of Franz Weber on the organ, of Eduard Franck on the pianoforte, and of Hiller in composition; finally at Leipsic (1856-57) of Moscheles, Plaidy, and Richter. He lived for a time at Dresden, where he was influenced by Reissiger, and returned to London in 1858. Works: Symphony for full orchestra; 2 overtures for do.; Marches for do.; Quartet for strings; An operetta; Several cantatas, sacred and secular; Pianoforte and vocal music.

**BARSANTI, FRANCESCO**, born at Lucca about 1690, died in London after 1750. Virtuoso on the flute and oboe, went with Geminiani to London in 1714, and entered the orchestra of the Italian opera, first as flutist, then as oboist. For several years he then held a lucrative position in Scotland, but returned to London in 1750, and played the viola in the orchestras of the Opera in winter and of Vauxhall in summer. Works: 6 solos for flute, with bass, 1st book; 6 do., 2d book; 6 sonatas for two violins and bass; 12 concertos for violin; 6 anthems in the style of Palestrina; Collection of old Scotch melodies, with bass.—Fétis; Grove; Schilling.

**BARTA, JOSEF**, born in Bohemia about 1744, died in Vienna in 1803. Dramatic composer, at first organist of St. Paul's Church in Prague, then settled in Vienna in 1778. Works: *Da ist nicht gut zu rathen*, operetta, given in Vienna, 1780; *Il mercato di Malmantile*, opera buffa, ib., 1784; *Der adelige Tagelöhner*, operetta, ib., 1795; *Die donnernde Legion*, do.; 6 quartets for two violins, viola, and bass; 4 concertos for pianoforte; 6 duets for two sopranos; Songs.—Fétis; Schilling.

**BARTEL, GIROLAMO**, born at Arezzo, Italy; lived early part of 17th century. General of the Augustin order of monks at Rome. According to Baini (*Memorie*), he published some masses for eight voices, a book of *ricercari* for two voices, and two books of *concerti* for two voices and organ

(Rome, 1618); Fétis adds some *Responsaria* for four equal voices (Venice, 1607).—Fétis; Schilling.

**BARTH, CHRISTIAN SAMUEL**, born at Glauchau, Saxony, in 1733, died at Copenhagen, July 8, 1809. Virtuoso on the oboe, pupil of Bach at the Thomasschule in Leipsic; was chamber musician successively at Rudolstadt (1753), Weimar (1762), Hanover (1768), Cassel (1772), and finally at Copenhagen (1786-98). Works: 5 concertos for oboe; *Rondeau suisse* for do., with orchestra, op. 10 (Leipsic, Breitkopf & Härtel); *Divertissement* for oboe, two violins, viola, and bass, op. 8 (ib.); *Pot-pourri* for oboe and pianoforte, op. 9 (Offenbach, André); Sonatas for pianoforte and oboe (Hanover, Kruschwitz); Six *écossaises* for pianoforte (Copenhagen, Lose); Grand symphony for wind instruments (Offenbach, André); Overture for orchestra, op. 18 (ib.). His son and pupil Philipp (born at Cassel in 1773) succeeded him in the orchestra at Cassel, and was afterwards called to Copenhagen as director of the royal band. He composed concertos for oboe, a concerto for flute, a symphonie concertante for two horns, etc.—Fétis; Mendel; Schilling.

**BARTHE, GRAT NORBERT**, born at Bayonne, June 7, 1828, still living, 1888. Dramatic composer, pupil of Leborne at the Conservatoire, Paris; won the grand prix in 1854, and studied for three years in Rome. Works: *Francesca da Rimini*, cantata (grand prix, 1854); *Judith*, oratorio; *Don Carlos*, opera; *La Fiancée d'Abydos*, do., given at the Théâtre Lyrique, 1865.—Fétis, *Supplément*, i. 50.

**BARTHEL, JOHANN CHRISTIAN**, born at Plauen, Saxony, April 19, 1776, died at Altenburg, June 10, 1831. Organist and pianist, pupil of the organist Rösler on the pianoforte, then at the Thomasschule in Leipsic of Johann Adam Hiller and of Görner. When not quite twelve years of age, he played one of Mozart's most difficult pianoforte concertos to the delight of the composer; when fourteen he became organ-



## BARTHÉLEMON

ist at the free school in Leipsic, and two years later concert director to Prince Schönburg. About 1796 he returned to Leipsic, to complete his studies, and in 1798 was appointed cantor and musical director at Greitz; some years after he made a successful concert tour as organist through Germany, and in 1804 became court organist at Altenburg. Of his numerous compositions, consisting of cantatas, motets, one hundred and four psalms, etc., only some fantasias for the organ were printed.—Fétis; Gerber, N. Lex.; Schilling.

**BARTHÉLEMON, FRANÇOIS HIP-POLITE**, born at Bordeaux, July 27, 1741, died in London, July 20, 1808. Dramatic composer and violinist. In 1765 he settled in England, where he was appointed leader of the Opera band; and in 1770 leader at Vauxhall Gardens. His professional life was passed in England, with the exception of a tour through Germany, Italy, and France in 1776-77, and a visit to Dublin in 1784. While in Florence he set to music the oratorio by the Abbate Semplici, *Jefte in Masfa*. Works—Operas: *Pelopida*, given at the King's Theatre, London, 1766; *Le fleuve Scamandre*, given in Paris, 1768. Dramatic pieces: *Orpheus*, Judgment of Paris, 1768; *Enchanted Girdle*; *Election*, Maid of the Oaks, 1774; *Belphegor*, 1778. Preludes for the organ; Quartets for stringed instruments; Concertos and duets for the violin; Pianoforte exercises; *Awake, my Soul*, hymn.—Fétis; Grove.

**BARTHOLDY**. See *Mendelssohn - Bartholdy*.

**BARTHOLOMEW, ANN SHEPPARD MOUNSEY** born (Mounsey), in London, April 17, 1811, still living, 1888. Organist and pianist, pupil of J. B. Logier from 1817; organist at Clapham, 1828; at St. Michael's, Wood Street, 1829; and at St. Vedast's, Foster Lane, from 1837. She became an associate of the Philharmonic Society and a member of the Royal Society of Musicians in 1839. In 1859 she was married to William Bartholomew (born in

London, 1793, died there, 1867), violinist and writer, well known as the adapter of



the English librettos of Mendelssohn's operas and oratorios, Méhul's *Joseph*, Spohr's *Jessonda*, etc. Mrs. Bartholomew has been a noted teacher of the pianoforte and organ, and of harmony, and a prolific composer.

Works: *The Nativity*, oratorio, text by William Bartholomew, produced in London, 1855; *Sanctus*, *Kyries*, and *Chants*, 1853; *Supplication and Thanksgiving*, sacred cantata, 1864; *The Young Vocalist*, 1867; *Holy Thoughts*, 1875; 34 Original Tunes (London, 1883); 6 four-part songs, op. 37; 3 four-part songs, 1870; Many songs, and organ and pianoforte music.

**BARTLETT, HOMER NEWTON**, born, of American parentage, in Olive, New York, Dec. 28, 1845, still living, 1888. Pianist and organist; played on the violin at the age of five, and appeared in concerts when nine years old. At sixteen he began a regular course of musical instruction extending over seven years, studied the pianoforte under S. B. Mills and others, and harmony and counterpoint under Max Braun, Jacobsen, and others. He has occupied the position of organist in several churches in New York and vicinity, and is at present organist of the Madison Avenue Baptist Church, New York. Works: 80 published compositions, of which about 50 are for the pianoforte; the others are songs, quartets, anthems, and glees for men's and women's voices, and a sextet for strings and flute. Among his unpublished works are: *La Vallière*, opera in three acts, text by J. Berry, 1885-86; *Ignis Fatuus*, caprice for orchestra, 1884; 2 marches for orchestra, 1885; Quartet for harp, organ, violin, and violoncello, 1888; *The Last*

## BARTŃANSKY

Chieftain, cantata, 1888; Samuel, oratorio, text by J. B. Bartlett, 1888.

**BARTŃANSKY** (Bortniansky), **DIMITRI STEPHANOVICH**, born at Gloukoff (Ukraine) in 1752, died in St. Petersburg, Sept. 28 (Oct. 9), 1825. Church composer, pupil of Galuppi, first at St. Petersburg, then at Venice; called the Russian Palestrina. A singer in the choir of the Imperial Chapel, he was patronized by the Empress Elizabeth, and also by Catherine II., who sent him to Italy in 1768 to continue his studies. After leaving Galuppi, he studied at Bologna, Rome, and Naples, and on his return to Russia in 1779 became director of the Imperial Chapel, which he thoroughly reformed. He reduced Russian church music to a system, and composed forty-five psalms in four and five parts which were considered very fine and were sung in his choir, thenceforth known as the Imperial Chapel Choir. He composed a Greek mass for three voices, ten concertos for double choir, forty-five psalms for four and eight voices, and other church music. An opera, *Fabio Quinto*, was given at Modena in 1778. —Fétis; Grove; Mendel; Schilling.

**BASEVI, ABRAMO**, born in Leghorn, December, 1818, died in Florence, December, 1885. Theoretical and critical writer and founder and proprietor of the two musical journals "*Annonia*" and "*Boccherini*." Works: *Romilda ed Ezzelino*, opera, represented at the Teatro Alfieri, Florence, Aug. 11, 1840; *Enrico Odoardo*, opera, *La Pergola*, ib., 1847.

**BASILI** (Basily), **DOMENICO ANDREA**, maestro di cappella at Loreto, middle of 18th century, died in 1775. Church composer, author of motets for three, four, and five voices, in the Abbate Santini's collection, together with a *Salve Regina* in two double canons, two *Christus factus est* for four voices, a *Miserere* for eight and another for twelve voices. Fétis possessed eight masses for four voices, and two for eight voices in manuscript. He wrote a great deal of other church music, and for the

use of his pupils published a collection of twenty-four studies for the harpsichord, under the title, *Musica universale armonico-pratica* (Venice, Alessandri). —Fétis.

**BASILI, FRANCESCO**, born at Loreto in February, 1766, died in Rome, March 25, 1850. Dramatic composer, son of Domenico Andrea Basili, and pupil of Jannaconi, of the Roman school after 1775. While very young he became maestro di cappella at Foligno, and wrote there his first work, a cantata, *Ariana e Teseo*. At the age of twenty-two he gave in Milan his first opera, *La bella incognita*, 1788, which was soon followed by *La locandiera*, a farce played at Rome about 1789. Ten years later he left Foligno for a similar post at Macerata, where soon after he contracted a rich marriage, enabling him to give up music as a profession, but the union resulting in a separation in 1816, he accepted the position as maestro di cappella at Loreto, and again began composing for the theatre. He was called to Milan in 1818, brought out there two new operas, and in 1824, at the Teatro S. Carlo in Naples, his dramatic oratorio, *Il Sansone*, in which the principal parts were written for Lablache and Nozzari; he also wrote a Requiem mass for the death of Jannaconi, performed at the Church of the Twelve Apostles in Rome (1816). He was appointed censor of the Imperial Conservatorio at Milan in 1827, and after occupying that position for ten years was called to Rome to succeed Fioravanti as maestro di cappella of St. Peter's, which post he held until his death. He composed an immense amount of church music; Fétis gives an exhaustive list of his published works, and of those left in MS. at his death; they consist of Ave Marias, kyries, offertories, masses, graduals, motets, introits, vespers, psalms, hymns, litanies, etc. His operas are: *Achille nell' assedio di Troja*, given at Florence, Teatro de la Pergola, 1798; *Il ritorno d' Ulysse*, ib. 1799; *Antigona*, Venice, about 1800; *Convieni adattarsi*, opera buffa, ib., Teatro S. Mosè, about

1800; *L'Unione mal pensata*, farce, ib., Teatro S. Benedetto, 1800; *Lo stravagante ed il dissipatore*, Venice, 1802; *L'ira d'Achille*, *L'orfana egiziana*, ib., 1817; *Isaura e Ricciardo*, Rome, about 1817; *Gli Illinesi*, Milan, 1818; *Il Califfo e la schiava*, Milan, Teatro della Scala, 1818.—Fétis; Grove; Mendel; Schilling.

**BASILIIUS**, German opera seria, music by Keiser, represented at Wolfenbüttel, 1693. The hero is Basilius I., Emperor of the East (A.D. 867–886), who, the son of a small farmer in Thrace, raised himself to the imperial dignity and became one of the most famous of the Byzantine rulers. The same subject is treated in *Basilio, Rè d'Oriente*, Italian opera, music by Navara, Venice, 1696; and music by Porpora, Naples, 1709.

**BASSANI, GIOVANNI BATTISTA**, born at Padua about 1657, died at Ferrara in 1716. Dramatic composer and violinist. He conducted for several years the cathedral music at Bologna and from 1685 held the same position at Ferrara. He was a member of the *Accademia della Morte*, Ferrara, and of the *Accademia dei Filarmonici*, Bologna, of which he was principe in 1682. Corelli is believed to have been one of his pupils. Fétis gives a complete list of works published by Bassani from 1680 to 1710, which includes six operas, thirty-one masses, besides cantatas, motets, and psalms, for one, two, or three voices with instruments, and sonatas for violins and violoncello. Works—Operas: *Falaride*, tiranno d'Agrigente, given at Venice, 1684; *Amorosa preda di Paride*, Bologna, 1684; *Alarico, Rè de' Goti*, Ferrara, 1690; *Il Conte di Bacheville*, Pistoja, 1696; *La morte delusa*, Ferrara, 1696. The Imperial Library, Paris, and the Royal Library, Berlin, own several of his MSS. Kent has taken the chorus, "Thy righteousness," in his anthem, "Lord, what love," from his Magnificat in G minor, and the Hallelujahs in, "Hearken unto this," from his Alma Mater.—Fétis; Gerber, N. Lex.; Wasielewski, *Die Violine*, etc., 36.

**BASSFORD, WILLIAM KIPP**, born in New York, N. Y., April 23, 1839, still living, 1888. Pianist and organist, pupil in harmony and composition of Samuel Jackson, an organist in New York. After travelling extensively in the United States with a concert troupe as pianist, he settled in New York, where he has since devoted himself to pianoforte teaching and composition. He has also been organist of several churches in New York, among them, of the Madison Square Presbyterian Church, and he is at present organist of Calvary Church, East Orange, N. J. Works: *Cassilda*, opera in two acts; *Devotion*, *Young Maiden and Flowers*, *Meditation*, *Morning Song*, *Tranquility*, and other pianoforte pieces; *Mass* in E-flat, and other sacred music; "Nevermore," "She flung the roses in the air," "Sigh, thou Wind," "Thou lov'st no more," and other songs. Mr. Bassford was also engaged by Mme Wallace to complete the opera of *Estrella*, left unfinished by William Vincent Wallace.

**BASSIRON, PHILIPPE**, lived in the Netherlands in the 15th century. He was a contemporary of Josquin Depréa. Some of his masses are preserved by Ottaviano Petrucci of Fossombrone in his collection entitled, *Missæ diversorum auctorum* (Venice, 1508). In the fourth book of *Motetti* published at Venice by Petrucci is an *Inviolata* by Bassiron.—Grove; Fétis; Mendel.

**BASTIAANS, JOHAN GERARDSZON**, born at Twello, Holland, in 1812, died at Haarlem, Feb. 16, 1875. Organist, pupil of Friedrich Schneider at Dessau, of Mendelssohn at Leipsic, and of Johann Schneider in Dresden. After his return he settled at Amsterdam, and in 1839 became organist of the *Zuiderkerk*. In 1868 he was appointed to the same position at St. Bavon's Church in Haarlem. Works: *Cantata* for mixed chorus; *Motet* for do.; 6 pieces for organ; *Songs* without words, for pianoforte; *Sonata*; *Choral Book*. He was the author of two theoretical works.—Viotta.



## BASTIEN

**BASTIEN UND BASTIENNE**, German operetta in one act, text by Anton Schachtner, music by Mozart, performed in a Garden-house belonging to his friends the Missers, Vienna, 1768. Mozart was then only twelve years old. The libretto is an adaptation of Weiskern's translation of a French parody, by Madame Favart, of Rousseau's *Devin du Village*. The characters represented are : Bastien (tenor), Bastienne (soprano), and the Soothsayer Colas (bass).—Wurzbach, Mozart Buch, 73.

**BASTON, JOSQUIN**, born in Flanders, first half of the 16th century, died after 1566. Composer of motets, madrigals, etc. His works form part of collections published at Antwerp (1542–58), Augsburg (1545), and Louvain (1554–61).—Biog. nat. de Belgique, i. 770 ; Fétis.

**BA-TA-CLAN**, French operetta in one act, text by Ludovic Halévy, music by Offenbach, first represented at the Bouffes Parisiens, Paris, Dec. 29, 1855. This piece of nonsense, with a Chinese plot, had a considerable success.

**BATES, WILLIAM**, English composer of the 18th century. He wrote the music of *The Jovial Crew*, comic opera, 1760 ; *Pharnces*, opera, 1765 ; *The Ladies' Frolic* (jointly with Dr. Arne), an alteration of *The Jovial Crew*, 1770 ; *The Theatrical Candidates*, musical prelude, 1775 ; and *Flora, or Hob in the Well*, 1768. He was the composer also of glees, catches, and canons.—Grove.

**BATESON, THOMAS**, born in England about 1575, time of decease unknown. Organist of Chester Cathedral from 1599 to 1611, soon after which he settled in Ireland, and became organist to Christ Church Cathedral, Dublin. He received the degree of Mus. Bac. from Dublin University. Works : A set of madrigals in praise of Queen Elizabeth (1601) ; First Set of Madrigals (1604) ; Second Set of Madrigals, with the following inscription on the title-page : "Bachelor of Musick, Organist, and Master of the Children of the Cathedral Church of the Blessed

Trinity, Dublin (1618)." The Musical Antiquarian Society has reprinted his First Set of Madrigals, and some of his church music is contained in the Society's "Anthems by composers of the Madrigalian Era."—Grove.

**BATISTE, ANTOINE ÉDOUARD**, born in Paris, March 28, 1820, died there, Nov. 9, 1876. Organist, son of Antoine Édouard Batiste, the well-known singer of the Opéra Comique ; pupil at the Conservatoire in 1828, studied solfège under Leborne and Bienaimé, harmony and accompaniment under Lecoupey and Dourlen, composition under Halévy, and the organ with Benoist. He took 2d prize for solfège in 1832, 1st prize in 1833 ; 2d prize for harmony and accompaniment in 1836, 1st prize in 1837 ; 2d prize for counterpoint and fugue, and 2d prize for organ, in 1838 ; 1st prize for all three in 1839 ; and 2d grand prix de Rome in 1840. He was professor in the Conservatoire from 1836, organist of Saint Nicolas-des-Champs in 1842–54, and organist of Saint Eustache in 1854. His organ music consists of offertoirs, sonatas, fugues, fantasias, voluntaries, etc., and he also wrote songs and pianoforte music. His edition of the twelve volumes of *Solfèges du Conservatoire*, annotated by him with accompaniment for piano, or for organ with figured bass, and a *Solfège harmonique*, was highly eulogized by the Conservatoire.—Fétis, *Supplément*, i. 52 ; Mendel, *Ergänz.*, 26.

**BATISTIN**. See *Struck*.

**BATTA, ALEXANDRE**, born at Maestricht, July 9, 1816, still living, 1888. Violoncellist, pupil of Platel at the Conservatoire, Brussels, where he won the first prize in 1834. He went to Paris, whence he made successful concert tours through the greater part of Europe. He has published many fantasias, romances, variations, etc., for violoncello. His youngest brother, Joseph (born at Maestricht, April 24, 1820), pupil at the Conservatoire, Brussels, where he won the grand prize for composition in 1845, has been violinist in the orchestra of



## BATTANCHON

the Opéra Comique, Paris, since 1846, and has composed cantatas, overtures, symphonies, etc.—Fétis.

**BATTANCHON, FÉLIX**, born in Paris, April 9, 1814, still living, 1888. Violoncellist, pupil of Vaslin and Norblin at the Conservatoire, and since 1840 member of the orchestra of the Opéra. Works: *Trois études en double corde*, op. 1 (Paris, Richault); *Airs bretons*, for violoncello and pianoforte (ib.); *Deux mélodies*, for do., op. 3 (Leipsic, Hofmeister); *24 études pour violoncelle*, op. 4.—Fétis.

**BATTEN, ADRIAN**, born at Winchester (?), England, about 1585, died in London (?) about 1640. Church composer, brought up in the cathedral choir of Winchester under John Holmes, was appointed vicar-choral of Westminster Abbey in 1614, and removed in the same capacity to St. Paul's Cathedral in 1624, where he held also the position of organist. He wrote several anthems which are still sung, and a Morning, Communion, and Evening service in the Dorian mode. Several of his compositions are printed in Barnard's and Boyce's collections.—Burney; Grove.

**BATTI, BATTI, O BEL MASETTO**. See *Don Giovanni*.

**BATTISHILL, JONATHAN**, born in London, May, 1738, died at Islington, Dec. 10, 1801. Organist, chorister in 1747 of St. Paul's Cathedral under William Savage, and later his articulated pupil. After officiating as harpsichord player at



Covent Garden Theatre, he became, about 1771, organist of the united parishes of St. Clement, Eastcheap, and St. Martin, Orgar, and a little later of Christ Church, Newgate Street. He wrote glees, catches, songs, and (in conjunction with Michael Arne) the score to the opera of *Almena*, given in Lon-

don, 1764; the music to a pantomime, *The Rites of Hecate*, 1764; and much church music. Two of his glees won prizes from the Catch Club, *Underneath this Myrtle Shade*, 1770, and, *Come, bind my hair*, 1771. Published works: 3 collections of songs; 4 anthems in Page's *Harmonia Sacra*; 6 anthems and ten chants (Page, 1804); Glees and catches in Warren's collection; 12 psalm tunes and an ode in Page's collection of hymns.—Grove; Fétis.

**BATTISTA, VINCENZO**, born at Naples, Oct. 5, 1818 (1823?), died there, Nov. 14, 1873. Dramatic composer, pupil of the Royal College of Music at Naples. His first opera, *Anna La Prie*, was played at the San Carlo in 1843; *Margherita d'Aragona*, ib., 1844; *Rosvina de le Forest*, Milan, Teatro della Scala, 1845; *Emo*, Naples, 1846; *Irene*, ib., about 1847; *Eleonora Dori*, ib., 1847; *Il corsaro della Guadalupa*, ib., Teatro Nuovo, 1853; *Ermelinda*, ib., *Alba d'Ora*, ib., 1869. He also wrote music to a part of Dante's *Inferno*, called *Il Bivacco*.—Fétis.

**BATTLE OF PRAGUE**, a piece of military music, by Kotzwara, a native of Prague, descriptive of the battle fought near that city, May 6, 1757, in which Frederick the Great defeated the Austrians. It was written for the pianoforte, with violin and violoncello accompaniment, and was published at Berlin and Hamburg about 1792 and in London in 1793. The piece was very successful and was the precursor of much other music of a similar kind.—Fétis; Grove.

**BATTLE SYMPHONY**. See *Wellington's Sieg*.

**BATTMANN, JACQUES LOUIS**, born at Maasmünster, Alsace, Aug. 25, 1818, died at Dijon, July 7, 1886. Organist, first at Belfort (1840), then at Vesoul; pupil at Colmar of Theodor Schlosser in harmony and composition, and of Martin Vogt on the organ. He has published about 400 works, consisting of masses, motets, choruses; many pieces for the harmonium; studies for the organ and pianoforte; duos and trios for violins; ro-

## BATTON

mances, chansonnettes, and many dances for pianoforte, etc.—Fétis, Supplément, i. 55.

**BATTON, Désiré Alexandre**, born in Paris, Jan. 2, 1797, died at Versailles, Oct. 16, 1855. Dramatic composer, pupil of the Conservatoire from 1806; studied counterpoint under Cherubini. He gained the 2d grand prix de l'Institut in 1816, and the 1st in 1817, for his cantata, *La Mort d'Adonis*, acquiring the right to travel for five years in Italy and Germany. While in Rome he composed an oratorio, and several pieces of sacred and instrumental music; at Munich he brought out a symphony and other works, and returned to Paris in 1823. Having obtained little success with several operas, he was on the point of giving up his musical career, when the opera, *La Marquise de Brinvilliers*, written in 1832, in collaboration with Auber, Hérold, Carafa, and others, again brought him into public favour, as the finale written by him was very fine. He was made Inspecteur des Succursales at the Conservatoire in 1842, and director of a vocal class in 1847. Works: *La fenêtre secrète*, comic opera, given in Paris, Théâtre Feydeau, 1818; *Ethelvina*, ib., Opéra Comique, 1827; *Le prisonnier d'état*, Théâtre Feydeau, 1828; *Le champ du drap d'or* (with Riffaut and Leborne), ib., 1828; *Le remplaçant*, Opéra Comique, 1837.—Fétis; Mendel.

**BATTU, Pantaléon**, born in Paris in 1799, died there, Jan. 17, 1870. Violinist, pupil of Rudolph Kreutzer at the Conservatoire, where he obtained the first prize in 1822. From the start he was successful as a solo player in the Concerts spirituels, and in the concerts of the Conservatoire, which he helped to establish. He was at the same time a member of the orchestra of the Opéra, and until 1830 also of the Royal Chapel; in 1846 he became second chef d'orchestre at the Opéra, and retired into private life in 1859. Works: 2 concertos for violin, op. 1, 3 (Paris); 3 duos concertants for two violins, op. 2 (ib.); *Thème varié* for violin, with orchestra; *Romances*, with pianoforte.—Fétis; Mendel.

**BAUDIOT, Charles Nicolas**, born at Nancy, March 29, 1773, died in Paris, Sept. 26, 1849. Violoncellist, pupil of Janson the elder, whom he succeeded as professor at the Conservatoire, Paris, in 1802, and whence he retired in 1822, having been appointed also first violoncello of the royal orchestra in 1816. Works: 2 concertos for violoncello; 2 concertinos for do., op. 19 and 20; Trio for violin, viola, and violoncello, op. 3; Duets for violoncello, op. 5 and 7; Pot-pourri for do., with quartet; 3 fantaisies for do., with pianoforte, op. 12; 3 do., op. 20; 3 nocturnes for violoncello and harp; 2 works of sonatas for violoncello, with bass; Trios for pianoforte, violoncello, and horn, and for pianoforte, harp, and violoncello; *Thèmes variés* for violoncello and pianoforte; 3 duets for do. on themes of Rossini and Auber, op. 31; Many pieces arranged after Lafont and de Bériot, for violoncello; *Méthode complète de violoncelle*, op. 25; *Instruction pour les compositeurs*.—Fétis; Riemann.

**BAUDOIN**. See *Bauldewijn*.

**BAULDEWIJN** (Baudoin, Baulduin, Balduin), **NOËL** (Natalis), born in the second half of the 15th century, died at Antwerp in 1529. Maître de musique of Notre Dame at Antwerp in 1513–18. It is possible that he visited Italy, as some of his motets were printed by Petrucci de Fossombrone in the collection, *Motetti della corona*, in 1519. His masses in MS. are in the Pontifical Chapel in Rome, and the Royal Library at Munich. Other motets are to be found in collections published at Augsburg (1540), Antwerp (1545), and Nuremberg (1546).—Biog. nat. de Belgique, i. 663; Fétis; Mendel, *Ergänz.*, 26.

**BAUMBACH, Adolph**, born in Germany about 1830, died in Chicago, 1880. He removed to America, and in 1855 was settled in Boston. He was a teacher of the pianoforte and the organ, and many of his compositions were for instruction on the pianoforte; he also compiled a collection for the use of quartet choirs.

## BAUMBACH

**BAUMBACH, FRIEDRICH AUGUST**, born in 1753, died at Leipsic, Nov. 30, 1813. Conductor of the theatre orchestra at Hamburg in 1778; retired to Leipsic in 1789 to devote himself to composition. Works: 6 sonatas for pianoforte, op. 1 (Gotha, 1790); 6 duets for violins (Speyer, 1791); Trios; Concertos; Variations for pianoforte, with violin or violoncello obligato; Rondos for pianoforte; Variations for 2 violins; Études for guitar; Songs and duets.—Fétis; Mendel.

**BAUMFELDER, FRIEDRICH AUGUST WILHELM**, born in Dresden, May 28, 1836, still living, 1888. Instrumental composer, pupil of Johann Schneider, and at the Conservatorium at Leipsic; is a favourite teacher of the pianoforte at Dresden, and has composed symphonies, overtures, concertos for pianoforte, and other works of a high standard, besides a great deal of light pianoforte music.—Mendel.

**BAUMGARTEN, GOTTHILF VON**, born in Berlin, Jan. 12, 1741, died at Gross-Strehlitz, Silesia, Oct. 1, 1813. Dramatic composer, studied music in his native city, served in the army in 1761–79, and was appointed to a government position in Silesia in 1780. Works: *Zemire und Azor*, given at Breslau, 1775; *Andromeda*, monodrama, ib., 1776; *Das Grab des Mufti*, ib., 1778.—Fétis; Mendel.

**BAUMGARTEN, KARL FRIEDRICH**, born in Germany in 1754, died in London in 1824. Organist, violinist, and dramatic composer, pupil of the famous organist J. P. Kunzen; went early to London, where he was organist of the Lutheran chapel in the Savoy, conductor of the opera at Covent Garden in 1780–94, and leader of the Duke of Cumberland's private band. Among his operas and pantomimes the best known are: *Robin Hood*, given at Covent Garden, 1786; *Blue Beard*, ib., 1792.—Grove.

**BAUMGÄRTNER, AUGUST**, born in Munich, Nov. 9, 1814, died there, Sept. 29, 1862. Church composer, pupil of the organist Kalcher and of Holz on the piano-

forte, then of Ett in theory, 1841–42; became choirmaster at St. Ann's, Munich, in 1853. Works: Instrumental Mass; Requiem; Vesper Psalms; Secular choruses with and without orchestra, songs, and pianoforte pieces.—Mendel.

**BAUMGÄRTNER, JOHANN BAPTIST**, born at Augsburg, 1723, died at Eichstädt, May 18, 1782. Violoncellist, studied at Augsburg and Munich, and as one of the best performers on his instrument made extensive concert tours through Germany, England, Holland, Scandinavia, etc., and settled at Amsterdam in 1774. Called to Stockholm in 1778, he was soon obliged to give up a lucrative position on account of the climate, and became chamber musician to the Prince Bishop of Eichstädt in 1781. He composed concertos, variations, and solos for violoncello, also published a valuable method for his instrument (Hague, 1777). An opera, *Perseus and Andromeda*, by a composer of this name, was given in Germany in 1780.—Mendel.

**BAUR, CHARLES ALEXIS**, born at Tours in 1789, died (?). Pianist and harpist, first instructed by his parents, then in Paris pupil of Nadermann; went to London in 1820 and taught the harp. Works: 3 sonatas for harp, op. 1; do., op. 2; Collection of arias for do.; Duets for harp and pianoforte, op. 3; do. for harp and flute; Quartets for harp, pianoforte, violin, and bass.—Fétis; Mendel.

**BAVAGNOLI, MANLIO**, Italian composer, contemporary. He is the composer of *Roderico di Spagna*, opera seria, represented at the Teatro Reale, Parma, April 20, 1878.

**BAVARDS, LES (The Gossips)**, French opéra-bouffe in two acts, text by Nutter, after Cervantes, music by Offenbach, represented at the Bouffes Parisiens, Paris, Feb. 20, 1863.

**BAVERINI, FRANCESCO**, Italian contrapuntist of the 15th century. His drama or mystery, *La Conversione di San Paolo*, was represented in Rome in 1440 (1480?), by



## BAYADÈRES

order of Cardinal Riario. This work, one of the first religious dramas ever put upon the stage, is now lost.—Fétis; Mendel.

**BAYADÈRES, LES**, French opera in three acts, text by Jouy, music by Catel, first represented at the Opéra, Aug. 7, 1810. The Bayadères are dancing girls attached to the Hindoo temples. The libretto is founded on Goethe's ballad, "Der Gott und die Bajadere," which also gives the title to Auber's *Le Dieu et la Bayadère*. Les Bayadères, which achieved a great success, was reduced to two acts, Aug. 31, 1821.

**BAYARD À LA FERTÉ**, French opéra comique in three acts, text by Désaugiers and de Gentil, music by Plantade, first represented at the Théâtre Feydeau, Paris, Oct. 3, 1811. The scene is laid at the Château de la Ferté, and the action turns on the love of Bayard for Mme de Randan, who is also loved by the king. The opera was finally reduced to two acts.

**BAYARD À MÉZIÈRES**, French opéra-comique in one act, text by Dupaty and Chazet, music by Boieldieu, Catel, Isouard, and Cherubini, first represented at the Opéra Comique, Paris, Feb. 12, 1814. Subject, Bayard at the siege of Mézières. The Chevalier is the hero also in *Bayard dans Bresse*, French opera in two acts, text by Piis, music by Stanislas Champein, given at the Théâtre Italien, Paris, Feb. 21, 1791.

**BAYER, ANTON**, born in Bohemia in 1785. Dramatic composer and flutist, pupil in Prague of Josef Rösler, Abbot Vogler, and Karl Maria von Weber; in 1802–5 he conducted the orchestra of the Czech and German popular opera, for which he also composed many pieces. To escape military service, he travelled as a pianist and flutist through Germany, France, and Italy, but returning to Prague at the time of the Congress at Vienna, he became first flutist at the theatre and professor at the Conservatorium. In 1823 he obtained a position as administrator on the estate of Reichenbach. He was the first teacher of Henriette Sonntag. Among his comic op-

erettas the most popular were: *Der Tausendsassa*, *Böhmische Amazonen*, *Frau Abndl*, *Der indianische Gaukler in Krähwinkel*, *Naturalische Zauberei*, etc. His numerous instrumental compositions, consisting principally of dances, variations, etc., for violin, flute, pianoforte, and guitar, were very popular.—Fétis; Mendel; Schilling, Supplement.

**BAY OF BISCAY, THE**, song by John Davy, written in the early part of this century. It is one of the most popular songs of its kind ever composed.

**BAZIN, FRANÇOIS (EMANUEL JOSEPH)**, born at Marseilles, France, Sept. 4, 1816, died in Paris, Sept. 2, 1878. Dramatic composer, pupil at the Conservatoire, Paris, of Dourlen and Lecoupey in harmony, of Benoist on the organ, and of Halévy and Berton in composition. He won the first prize in 1836, 1837, 1839, and 1840, and the second in 1837 and 1839. His cantata, *Louise de Montfort*, having been performed at the Academy in 1840, he went for three years to Rome, where he composed a solemn mass, performed at the Church of S. Luigi de' Francesi, 1842 and 1843, the oratorio, *La Pentecôte*, and the psalm, *Super flumina Babylonis*, which were executed several times in 1843 by the Società Filarmonica of Rome. On his return to Paris he was made professor at the Conservatoire, and in 1872 member of the Academy. Officer L. of Honour, 1869. Works—

Operas: *Le trompette de M. le Prince*, given at the Opéra Comique, 1846; *Le malheur d'être joli*, ib., 1847; *La nuit de la Saint Sylvestre*, ib., 1849; *Madelon*, ib., 1852; *Maître Pathelin*, ib., 1856; *Les désespérés*, ib., 1858; *Le voyage en Chine*, ib., 1867; *Marianne*, opéra-comique in one act, text by Augustin Challamel, published in the *Magazin des Demoiselles* (1861); *L'Ours et*





## BAZZANI

le Pacha, text by Scribe and Saintine, *Opéra Comique*, 1870. He also published a *Cours d'harmonie théorique et pratique*, for the use of the classes in the Conservatoire.—Fétis; do., *Supplément*, i. 58.

BAZZANI. See *Bazzino*.

BAZZINI, ANTONIO, born at Brescia, Lombardy, March 10, 1818, still living, 1888. Violinist and composer, pupil of Faustino Camisani. At the age of seventeen he was maestro di cappella of the Church of S. Filippo, Brescia, had written masses and vespers for that church, and brought out six oratorios for full orchestra. Paganini heard him play the violin in 1836, and advised him to travel, and from 1840 he played in all the principal cities of Italy, France, Germany, and Belgium as a virtuoso and composer. In 1852 he went to Paris, where Poggiu was in the orchestra at the Gymnase Theatre where his concerts were given, and he recognized in him one of the most finished violinists he had ever heard. In 1864 he returned to Brescia, and in 1873 was made professor of counterpoint and composition at the Conservatorio, Milan. Works: *Turandot*, opera, given at La Scala, Milan, in 1844, which was not successful. His psalms, among which is the *Resurrection*, were considered his best works, and next to these his symphonies and cantatas. He wrote overtures to Alfieri's "*Saül*" and Shakespeare's "*King Lear*." His compositions for violin are numerous: *Le Carillon d'Arras*, air flamand varié, op. 36; *Trois morceaux lyriques*: *Nocturne*, *Scherzo*, *Berceuse*, op. 41; *Trois morceaux sonates*: *Allegro*, *Romance*, *Finale*, op. 44, are the best.—Fétis; do., *Supplément*, i. 58; Larousse; Riemann, *Lex.*; Wasielewski, *Die Violine*, 312.

BAZZINO, FRANCESCO MARIA, born at Lovero, Venetia, in 1593, died at Bergamo, April 15, 1660. Celebrated theorbist, pupil of Giovanni Cavaccio at Bergamo, where he became organist at Sta. Maria Maggiore; having entered the service of the Duke of Modena, he went thence to Vienna,

but returned to Modena, and in 1636 to Bergamo. Works: *La rappresentazione di S. Orsola*, oratorio; *Sonata* and other pieces for the theorbo; *Canzonettas*. His elder brother, Natale (born at Lovero, died in Venice, 1693), was an organist; he composed masses, motets, psalms, and arias of merit.—Fétis; Mendel.

BAZZONI, GIOVANNI LUIGI, born in Milan in 1816, died in Paris, September, 1871. Dramatic composer, studied in his native city, settled in Paris after 1836, and became chef de chant at the Théâtre Italien in 1852. A few years after 1858 he went to Italy, but returned to Paris, where he died in want. Works: *I tre mariti*, farce, Teatro della Canobbiana, Milan, 1836; *Salvator Rosa*, opera, ib., 1837; *Le quart d'heure de Rabelais*, operetta, Paris, Folies Nouvelles, about 1858; *Il rinnegato fiorentino*, opera, Turin, Teatro Regio, after 1858. Vocal melodies, and morceaux de genre for pianoforte.—Fétis, *Supplément*, i. 59.

BEALE, WILLIAM, born at Landrake, England, Jan. 1, 1784, died in London, May 3, 1854. Vocal composer, principally of glees and madrigals; chorister of Westminster Abbey under Dr. Arnold and Robert Cooke. He was awarded the prize cup given by the Madrigal Society in 1813, for his "*Awake, sweet Muse*," and a prize from the Adelphi Glee Club in 1840. In 1820 he published a collection of his glees and madrigals, and about 1879 a selection from his MSS., consisting of thirteen glees, etc., was published.—Grove.

BÉATRICE ET BÉNÉDICT, French opera in two acts, text and music by Hector Berlioz, represented at the theatre of Baden-Baden, Aug. 9, 1862. Subject from Shakespeare's "*Much Ado about Nothing*."

BEATRICE DI TENDA, Italian opera, text by Felice Romani, music by Bellini, first represented in Venice, March 16, 1833; at the King's Theatre, London, March 22, 1836; at the Théâtre des Italiens, Paris, Feb. 8, 1841; and at Palmo's Opera House, New York, March 18, 1844. Subject: Fi-

lippo di Visconti, Duke of Milan, suspecting his wife, Beatrice di Tenda, of infidelity, sends her to punishment by torture together with her pretended accomplice Orombello. Originally sung by Pasta, Curi-  
oni, and Cartagenova, this opera was coldly received both at Venice and Florence. Although it contains many interesting numbers, it did not succeed much better in Paris, where, however, it was reproduced



Ermunia Frezzolini.

in 1854 with Frezzolini in the title-rôle, aided by Graziani. Mine Frezzolini, who retained her maiden name on the stage, notwithstanding her marriage with the tenor Poggi, made her début as Beatrice in 1838 in Florence. The same subject had been previously treated in *Philippus*, Herzog von Mailand, text by Hinsch, music by Mattheson and Bronner, Hamburg, 1701, which was given also as *Beatrix* in 1702; and later in *Beatrice*, music by Josef Wolf-ram, Dresden, 1837; and in *Beatrice*, music by Guimaraes, Italy, 1882.

**BEAU DUNOIS, LE**, opérette in one act, text by Chivot and Duru, music by Charles Lecocq, represented at the Théâtre des Variétés, Paris, April 13, 1870.

**BEAUJOYEULX, BALTHASAR DE**. See *Baltazarini*.

**BEAULIEU, MARIE DÉSIRÉ (MARTIN)**, called, born in Paris, April 11, 1791,

died there in December, 1863. Church composer, pupil of Alliaume, Kreutzer, Benincori, and Méhul. He won the 2d grand prix at the Institut de France in 1809, and the 1st in 1810; but he did not avail himself of its privileges, continuing his studies under Méhul, and settling soon afterwards at Niort; he sent a *Miserere* to the Institut in 1812, a *Laudate* and a cantata, *Sapho*, in 1813, a *Domine Salvum* in 1814. He was the founder of quartet meetings at Niort, and in 1829 of a Philharmonic Society, afterwards known as the Association Musicale de l'Ouest (1835), one of the most successful societies of the kind in France. In 1866 he instituted a vocal society in Paris, called *La Société de Chant Classique*, and at his death endowed both of these societies with the fortune amassed at his concerts, and by his works. He wrote also several works on music. His most important compositions are: *Miserere* for four voices, soli and chorus (1812); *Sapho*, lyric scene for solo and chorus, *Laudate Dominum* for two choruses (1813); *Domine salvum* for five voices, soli and choruses (1817); *Jeanne d'Arc*, cantata (1817); *Requiem Mass* for four voices, soli and chorus (1819); *Anacréon*, opera (about 1819); *Sixième Ode sacrée* de J. B. Rousseau, for soli and chorus (1828); *Quinzième Ode sacrée* de do., for single voice; *Fantaisie* for violin, solo and chorus; *Psyché et l'Amour*, scenes, soli and chorus (1833); *Fête bachique*, scene, tenor solo and chorus (1835); *Hymne pour la première communion* (1840); *L'Océan*, morceau d'ensemble (1841); *L'Hymne du matin*, oratorio (1843); *Messe solennelle* for four voices, soli and chorus (1845); *L'Immortalité de l'âme*, oratorio, *L'Hymne de la nuit*, do. (1851); *Jeanne d'Arc*, grande scène lyrique in two parts (1853); *Mass* for three voices and organ (1853); *Philadelphie*, opera (1855).—*Fétis*; do., *Supplément*, i. 59; Mendel; Riemann.

**BEAUMESNIL, HENRIETTE ADÉLAÏDE VILLARD DE**, born in Paris, Aug. 31, 1758, died there in 1813. Dramatic

## BEAUTÉ

singer and composer, shone as one of the great stars of the Opéra in 1766-74, retired in 1781, and soon after married the actor Philippe of the Comédie Italienne. Works: *Les Saturnales* (act of a ballet), Académie Royale de Musique, 1784; *Tibulle et Délie*, opera, ib., 1784; *Anacréon*; *Les législatrices*; *Plaire, c'est commander*, comic opera, Théâtre Montansier, 1792.—Fétis; do., Supplément, i. 61; Mendel.

### BEAUTÉ DIVINE, ENCHANTERESSE

See *Huguenots*.

**BEAUVARLET-CHARPENTIER, JEAN JACQUES**, born in Abbeville in 1730, died in Paris, May, 1794. Organist at Lyons, and later (1771) of the Abbey Church of St. Victor, Paris. In 1772 he succeeded Daquin at St. Paul's, Paris, and was also one of the four organists at Notre Dame. The Revolution deprived him of these positions, and he died of a broken heart. After the death of Armand Louis Couperin he was considered the greatest of French organists. Works: *Pièces d'orgue* (Paris); *Sonates de clavecin*, op. 2 et 8; *Fugues pour orgue*, op. 6; *Trois magnificats pour orgue*, op. 7; *Journal d'orgue*, in twelve numbers with some of his hymns, four for the Circumcision, the Epiphany, the Purification, and the Annunciation, and four processional choruses.—Fétis; Larousse; Schilling; Mendel.

**BEAUVARLET-CHARPENTIER, JACQUES MARIE**, born in Lyons, July 3, 1766, died in Paris in November, 1834. Organist and composer; son and pupil of Jean Jacques Beauvarlet-Charpentier, whom he succeeded as organist at the Church of St. Paul, Paris, when the churches were reopened after the Revolution. He was also organist of St. Germain-des-Près towards the latter part of his life. Works: *Victoire de l'armée d'Italie, ou Bataille de Montenotte*, for organ or harpsichord (Paris, 1796); *Airs variés à quatre mains pour clavecin* (1799); *La bataille d'Austerlitz* (1805); *La bataille d'Iéna* (1807); *Gervais, ou le Jeune aveugle*, opera, given in Paris, Théâtre des Jeunes Artistes, 1802; and a collection of

romances entitled, *Le troubadour*, with accompaniment (Paris, 1816). He also published: *Méthode d'orgue suivi de l'office complet de dimanches et d'un Te Deum*.—Fétis; do., Supplément, i. 61; Mendel; Schilling.

**BECHER, ALFRED JULIUS**, born in Manchester, England, in 1803, died in Vienna, Nov. 23, 1848. He was of German parentage, and his life was spent at Elberfeld, Cologne, Düsseldorf, The Hague, and London until 1841, when he settled in Vienna, and became musical critic of the *Wiener Musik-Zeitung* and the *Sonntagsblätter*. In 1848 he became a violent democrat, and was tried by court-martial and shot in the Stadtgraben, Vienna. Works: 8 poems for one voice and pianoforte, op. 1 (Leipsic); 8 lyrical pieces for pianoforte, op. 2 (Cologne); 3 sonatas for pianoforte, op. 7 (Hegel); monologue for pianoforte, op. 9 (Vienna); 5 songs for one voice with pianoforte, op. 10; etc. His songs were published in four collections in Cologne and Vienna.—*Allgem. d. Biogr.*, i. 200; *Allgem. Zeitg.*, Dec. 3, 1848, Beilage; Fétis; Mendel; Wurzbach, i. 207.

**BECK, FRANZ**, born at Mannheim in 1730, died at Bordeaux, Dec. 31, 1809. Violinist, pupil of his father, who was privy councillor to the Prince Palatine; adopted by and a great favourite of the latter, he forfeited his brilliant prospects in consequence of a fatal duel, which caused his flight to Paris, whence he was called in 1777 to Bordeaux as concert director. Works: 24 symphonies (1776); *Stabat Mater*, performed at the Concert Spirituel, Paris, 1783; *Pandore*, a melodrama, ib., Théâtre de Monsieur, 1789; *Gloria*; *Credo*; Quartets for violin; Sonatas for pianoforte.—Fétis.

**BECK, JOHANN HEINRICH**, born, of German parentage, in Cleveland, Ohio, Sept. 12, 1856, still living, 1888. Violinist, began the study of the violin when quite young. In 1879-82 he studied in the Leipsic Conservatorium the pianoforte, violin, and viola, and theory and composition under Carl



Reinecke, Jadassohn, Oscar Paul, F. Hermann, Alfred Richter, and others; and on his return in the latter year settled in Cleveland as a teacher and violinist. He has received considerable praise as a violinist, and his compositions have been favourably noticed in both Germany and America. Originator of the Schubert Quartet of Cleveland. Works: Byron's "*Lara*," overture in E minor; Shakespeare's "*Romeo and Juliet*," overture; String quartet in C minor; String sextet in D minor; Bayard Taylor's Deukalion, cantata. Songs: Bitte, Der Schwere Abend, Meeresabend, Bedouin Love Song, and others. These are all in MS.

BECKEL, JAMES COX, born, of American parentage, in Philadelphia, Pennsylvania, Dec. 20, 1811, still living, 1888. Organist, began the study of music at the age of six under Jacob Reelsecker, a Moravian minister, and afterwards studied counterpoint and musical theory under Filippo Trajetta. When thirteen years old he was chosen organist of St. James's Church, Lancaster. In 1840 he became organist of St. Paul's Church, in 1843 of the Crown Street Church, in 1847 of the Clinton Street Church, all in Philadelphia; in 1858 of Christ Church, Germantown, where he remained until 1876, when he returned to the Clinton Street Church, Philadelphia, of which he is still organist. Works: 3 cantatas, The Nativity, Pilgrim's Progress, and Ruth; The Restoration, oratorio, in MS.; and many minor pieces. He has also written a method of organ instruction, and is the compiler of The Psalter, a collection of church music.

BECKER, ALBERT (ERNST ANTON), born at Quedlinburg, June 13, 1834, still living, 1888. Pupil of the organist Hermann Bönicke, then of Dehn in Berlin (1853-56), where he settled as a music teacher, and in 1881 became professor of composition at Scharwenka's Conservatorium. For his symphony he received the second prize from the Gesellschaft der Musikfreunde in Vienna, 1861. Works: Lie-

der, op. 1 (Leipsic, Siegel, 1857); Lieder im Volkston für Haus und Herz (Berlin, Simrock); Symphony in G minor (1858); Lieder aus Julius Wolff's Rattenfänger von Hameln, do. aus Der wilde Jäger (1877); Mass in B minor (Leipsic, Breitkopf & Härtel, 1879); Weine nicht!, a dirge for the soldiers fallen in battle, 1866; Reformations Kantate (1883); chorals and sacred folk-songs.—Mendel, Ergänzt, 27; Riemann; Wochenblatt (1884), 179, 214.

BECKER, CONSTANTIN JULIUS, born at Freiberg, Saxony, Feb. 3, 1811, died at Oberlößnitz, ib., Feb. 26, 1859. Dramatic composer, pupil of Anacker in singing, then at Leipsic of Karl Ferdinand Becker (organist and distinguished writer on music, 1804-77) in counterpoint. In 1837 he became editor of the Neue Zeitschrift für Musik and wrote many articles for it until 1846; about 1843 he settled at Dresden, and taught singing and composition until 1846, when he retired suddenly to Oberlößnitz. Works: Symphony for grand orchestra, performed at Leipsic, 1843; Das Zigeunerleben, rhapsody, ib., 1845; Die Erstürmung von Belgrad, opera, ib., 1848; Lieder, op. 2, 5, 6, 8, 14, 17 (Leipsic and Dresden); 3 duets for female voices, op. 36; Lieder for three voices and pianoforte, op. 21, 23; Serenade for violin and violoncello, op. 34. He has also written a singing method for male voices (Leipsic, 1845), and two treatises on harmony.—Allgem. mus. Zeitg., l. 411; Fétis.

BECKER, JOHANN, born in Mannheim, Germany, May 11, 1836, died there, Oct. 10, 1884. Violinist, pupil in Mannheim of Kettenus and in Paris of Alard. He appeared in public when only eleven years old, succeeded Kettenus as leader of the





Mannheim orchestra, played with success in Paris and London in 1859-60, and, after travelling through most of Europe, settled in 1866 at Florence, where, with Masi and Chiostri, and the German violoncellist Hilpert, he established the celebrated Florentiner Quartett, which had a well-deserved reputation for the performance of string music. He composed music for the violin.

**BECKER, REINHOLD**, born at Adorf, Saxony, in 1842, still living, 1888. Violinist, lived for some years in Southern France, giving concerts, but, obliged to give up his instrument on account of an injury to his hand, he settled in Dresden as a composer.

Works: *Der Prinz von Homburg*, symphonic poem; Concerto for violin; *Waldmorgen*, for male chorus; Songs.

**BECKMANN, JOHANN FRIEDRICH GOTTLIEB**, born in 1737, died at Celle, April 25, 1792. Instrumental and vocal composer and one of the best pianists of the 18th century. He was organist of the new church at Celle, and excelled in improvisation, in which he often made use of double counterpoint. Works: *Lukas und Hannchen*, opera, given at Hamburg, 1782; 3 sonatas for harpsichord (1769); 3 do. (Hamburg, 1770); 3 concertos for harpsichord (Berlin, 1779); Solo for harpsichord (Hamburg, 1797).—Fétis; Schilling.

**BECQUIÉ, JEAN MARIE** (?), born at Toulouse about 1800, died in Paris, Nov. 10, 1825. Flutist, pupil of Tulou and of Guilloû at the Conservatoire, Paris, where he won the first prize in 1822. Having for some years played in the orchestra of a small theatre, he became first flutist at the Opéra Comique in 1821. Works: *Grande fantaisie* and variations for flute, with orchestra; *Les regrets*, do., for flute and pianoforte; *Ronde d'Emma variée*; Air

nouveau; *Fantaisies* on different themes, etc.—Fétis.

**BECQUIÉ, JEAN MARIE**, called Becquié de Peyreville, born at Toulouse in 1797, died in Paris, January, 1876. Violinist, brother of preceding, pupil of Rudolf and August Kreutzer at the Conservatoire, Paris, where he won the second prize in 1823, and the first in 1826. He played successively in several theatre orchestras, and was then for many years violinist at the Théâtre Italien. Works: *Fantaisie* for violin and pianoforte; *Air varié*, with violin, viola, and bass; do., with quartet; Several other pieces for violin.—Fétis.

**BEČVAROVSKY, ANTON FELIX**, born at Jungbunzlau, Bohemia, April 9, 1754, died in Berlin, May 15, 1823. Organist of the Church of St. James, Prague, about 1777, of the principal church at Brunswick in 1779, resigned in 1796, lived at Bamberg until 1800, when he removed to Berlin. Works: Concerto for pianoforte, op. 1; do., op. 2 (Offenbach, 1794); Three sonatas for pianoforte, op. 3 (Berlin, 1797); Concerto for do., op. 6 (Brunswick); *Nähe des Geliebten*, song with pianoforte; *Gesänge bey'm Klavier*, 2 collections (1801); Songs with pianoforte, 1st collection (Offenbach, 1799); do., 2d collection (ib.); *Die Würde der Frauen*, song with pianoforte (1800).—Fétis; Mendel; Schilling.

**BÉDARD, JEAN BAPTISTE**, born at Rennes, Brittany, about 1765, died in Paris about 1815. Violinist; was first violin and maître de musique at the theatre of his native town, and settled in Paris in 1796. Works: Two symphonies for grand orchestra; Duet for harp and horn; Several suites for wind instruments; Duets for violins, op. 2, 3, 4, 28, 53, and 58; Suites of duets for one violin (double string); Square dances and waltzes for orchestra; *Airs variés*, and pot-pourris for violin; *Méthode* for violin (Paris, 1860).—Fétis.

**BEECKE, IGNAZ VON**, lived in the latter half of the 18th century, died at Wallerstein, January, 1803. One of the best



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harpsichord players of his time. He was captain of dragoons in Hohenzollern, was a friend of Gluck and of Jommelli, his master in composition, and of W. A. Mozart, with whom he played a concerto for four hands at the Emperor's coronation at Frankfort. Among his works are: *Roland*, French opera; *Claudine de Villa Bianca*, opera, given in Vienna, 1784; *Die Weinlese*, do., ib., about 1785; *Die Jubelhochzeit*, List gegen List, *Nina*, *Die zerstörte Hirtenfeier*, operas; Overture and choruses to the *Hermannsschlacht*; *Klagen über den Tod der grossen Sängerin Nanette*, von Gluck (Augsburg, 1777); *Der brave Mann* (Mainz, 1784); *Friedens Kantate* for grand orchestra (Hamburg, 1797). His instrumental music consists of six sonatas for harpsichord, four trios for do. (Paris, 1767); Six symphonies for eight parts, six symphonies for six parts; Three quartets for flute, violin, viola, and bass; Three do., 2d book (Spires, 1791). An oratorio, *Die Auferstehung Jesu* (1794); besides a great deal of vocal music with pianoforte accompaniment.—Fétis; Gerber, N. Lex.; Schilling.

**BEEHGAARD, JULIUS**, born at Copenhagen, Dec. 19, 1843, still living, 1888. Composer, pupil of the Conservatorium, Leipsic, and in Copenhagen of several masters, last of Gade; visited Germany and Italy, and lived for some time in Paris before returning to his native city. Works: Concert overture for orchestra; *Sailor's Life*, On the Field of Battle, Cycluses for baritone solo, with pianoforte; Four-part songs, songs, and pianoforte music.—Mendel. Ergänz., 29.

**BEER, JACOB.** See *Meyerbeer*.

**BEER, JOSEF**, born at Grünwald, Bohemia, April 18, 1744, died at Potsdam in 1811. At first a trumpeter in the Austrian army, he entered the French service shortly after, and, going to Paris in 1771, was enrolled in the Garde du Corps, where he first took up the clarinet, and became the most eminent virtuoso ever heard on that instrument, which he perfected by adding the

fifth valve. In 1777–82 he was chamber musician to the Duc d'Orléans, and after concert tour through Holland, England, and Germany, held a similar position at the court of St. Petersburg in 1783–90, and finally in Berlin, from 1792. Works: 3 concertos for clarinet; 6 duets for do.; Solo variations for do.—Fétis; Mendel; Schilling; Wurzbach.

**BEER, JULES**, born about 1835, still living, 1888, in Paris. Amateur dramatic composer, nephew of Meyerbeer. Works: *En état de siège*, comic opera, performed in Paris, 1859; *Les roses de M. de Malesherbes*, do., ib., 1861; *La fille d'Égypte*, ib., Théâtre Lyrique, 1862; *Elisabetta d'Ungheria*, La Scala, Milan, Feb. 15, 1871; *Le Paria*; The 137th psalm, for soli, chorus, and orchestra, Paris, 1868; Songs.—Fétis, Supplément, i. 63.

**BEER, MAX JOSEF**, born in Vienna, 1851, still living, 1888. Dramatic composer, first instructed by his father, then pupil of Dessoff. Works: *Otto der Schütz*, opera (MS.); *Der Pfeiferkönig*, do.; *Das Stelldichein auf der Pfahlbrücke*, operetta (prize); *Der wilde Jäger*, for soli, chorus, and orchestra; Suite for pianoforte, op. 9; *Eichendorffiana*, *Spielmannsweisen*, *Abendfeier*, *Heidebilder*, *Was sich der Wald erzählt*, lyric cycles for pianoforte; Songs.—Riemann.

**BEETHOVEN, LUDWIG VAN**, born in Bonn, Dec. 16, probably 1770, died in Vienna, March 26, 1827. The family came originally from a village near Louvain, whence, in 1650, they removed to Antwerp. The name, originally as we now know it, underwent various changes of spelling (Biethoffen, Biethofen, Biethoven, Bethoven, Betthoven, Bethof), until at last



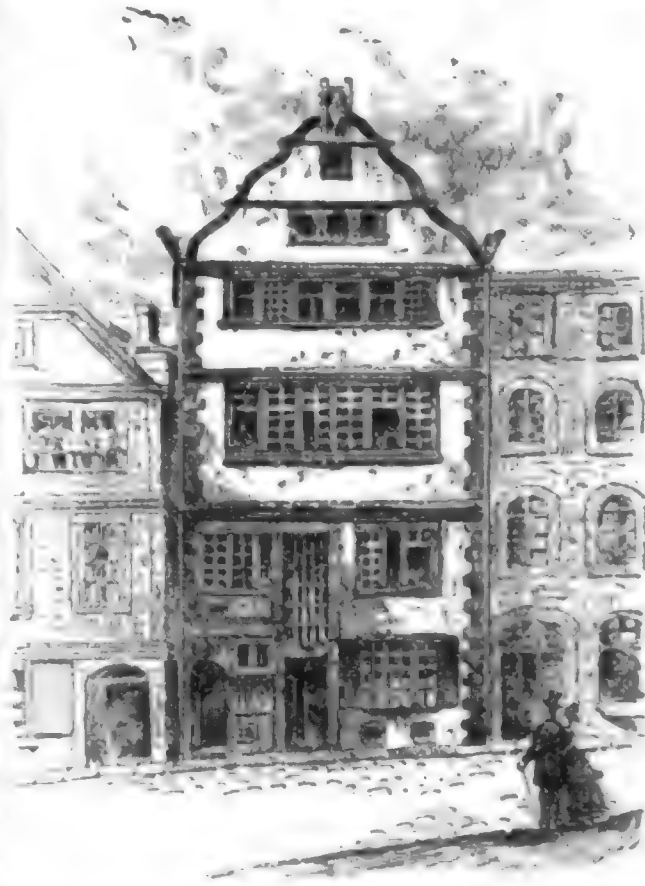
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it returned to its original form. Ludwig's father, Jean, and his grandfather Ludwig were musicians in the court band of the Elector of Cologne at Bonn; his mother, Maria Magdalena Keverich, was daughter of the head-cook at Ehrenbreitstein. She was the widow of one Leym or Laym, when she married Jean Beethoven, Nov. 12, 1767. Ludwig was the second of seven children, but as the first, Ludwig Maria, born April 1, 1769, lived only six days, he was by the eldest of the family. He began to study music at the age of four under his father, a harsh teacher, who seems well to have appreciated his son's talent. The boy was taught the ordinary branches and a little Latin at a public school, which, however, he left when he was thirteen. When he was nine years old his father gave up his musical education to Pfeiffer, a tenor singer at the Bonn opera. He studied the organ under Van den Eeden, organist of the court chapel, and, after he had left school, Latin, French, and Italian under one Zambona. In 1781 he began to study under Neefe, who succeeded Van den Eeden as court organist. A year or two later he was up to playing most of the *Wohltemperirte Klavier*, and to taking Neefe's place at the organ when necessary. In 1783 he was appointed cembalist in the orchestra without salary, part of the duties of the position being to conduct the opera orchestra. In



1784 he was appointed second organist, with a salary of 150 florins (about \$63.30). During this year he studied the violin under Franz Ries. In 1787 he made his first trip to Vienna, where he stopped probably not longer than three months, taking a few lessons of Mozart. On his return to Bonn he

made the acquaintance of von Breuning, to whose children he gave lessons, and in whose family his taste for literature was first cultivated. In 1788 he entered the orchestra of the new National Theatre as second viola. (His circumstances at this time were of the saddest; his mother and his only remaining sister had died (one sister, born, 1779, lived only four days), and his father had become a confirmed drunkard; he was, moreover, very poor. In 1790 and



Beethoven's Birthplace.

1792 Haydn passed through Bonn on his way to and from London; on the second occasion he warmly praised a cantata by Beethoven, which was given before him. Up to this time the Elector had taken no especial notice of Beethoven, but now he determined that he should be sent to Vienna to study. Accordingly he went, at the age of twenty-two, and the second period of his life began. His compositions had hitherto been singularly few and unimportant, compared with the early works of other great composers; but when he reached Vienna

Haydn considered him quite up to the greatest undertakings, and very soon voluntarily transferred his own mantle, as it were, to the young man's shoulders. Mozart had died the year before. In November, 1792, Beethoven was well settled in the Alservorstadt, Vienna, and immediately began studying under Haydn; the lessons were in strict counterpoint (strict according to the then existing views in Germany, but probably pretty lax by the Palestrina standard), the text-book being Fux's *Gradus ad Parnassum*. But Haydn was too busy to give him the attention he desired, and Beethoven,



dissatisfied with his progress, soon took extra lessons secretly from Schenk. When Haydn went again to England, in 1794, Beethoven continued his studies in counterpoint

under Albrechtsberger, and took violin lessons from Schuppanzigh. He also benefited by the advice of Salieri in Italian vocal composition, and of Aloys Förster in quartet writing. In this year his allowance from the Elector was stopped, and henceforth he was dependent wholly upon his own resources. He had excellent introductions to influential people, and the time of his arrival was fortunate. Mozart's death had left the field comparatively free. It was as a pianist that he first became known at the musical parties of Prinz Liechnowsky and Baron van Swieten; but his compositions soon began to win him renown, if at first in a rather restricted circle. On March 29, 1795, he made his first appearance before the general public with his concerto in C at the annual concert in the Burg Theater for the widows' fund of the Artists' Society. In 1796 he and Haydn appeared together at a second concert. He had already paid short visits to Prague and Nuremberg, and

before the year was out he went back to Prague, and even to Berlin, where he played at court and at the Singakademie. He very soon returned to Vienna. In 1798 he again visited Prague, playing at two concerts there. During this year he met, and had a friendly rivalry with, Wölfl in Vienna. Up to the end of the century his Vienna compositions, excepting the first concerto, had all been in the way of chamber music; but in 1800 his C major symphony appeared, although it had been written for two or three years. It was brought out, on April 2d, at a benefit



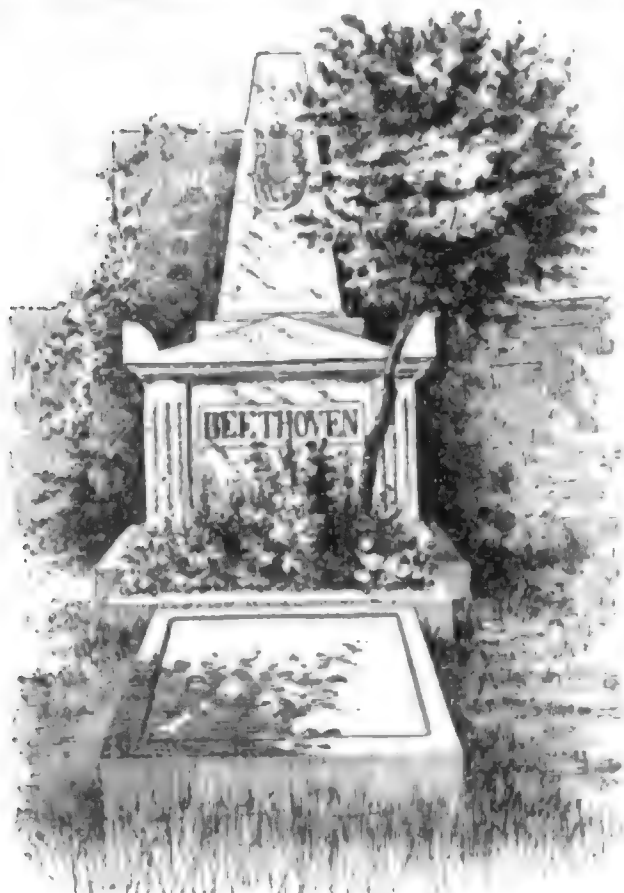
Caricature of Beethoven.

concert given him at the Burg Theater. In 1801 Czerny first began to take lessons of him. In this year his deafness, premonitory symptoms of which had shown themselves as early as 1798, began to trouble him seriously. His productiveness went on increasing steadily until his death; he was in the habit of working on several compositions at a time, and, although he composed very slowly, writing and rewriting passages over and over again until he was satisfied with them, he was certainly one of the most prolific of composers. As he brought out one work after another, his success with the



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Vienna public, and especially with the circle of distinguished amateurs among whom he



Beethoven's Tomb, Vienna.

found his most influential patrons, was almost constant, no matter what strictures critics and contemporary composers might make on his music. In spite of his brusque manners and his utter disregard for the conventionalities, even for the common decencies, of social intercourse, he never lacked a circle of worshipping admirers who were willing to put up with all his whims. He passed his summers in the country, for which he had an ardent love, and was very restless, changing his winter lodgings almost every year, sometimes more than once in a season. The nearest approach to his losing his hold upon the public was about 1823, when the Rossini fever was at its height. The popularity of Rossini's operas probably had more to do with this than the novelty of his own, so called, third manner; for when his ninth symphony was given, in 1824, it was received with unbounded enthusiasm by the audience. Although the

sums he received from publishers seem small to-day, he was really fairly well off in a material way during his life in Vienna. He never held any official position, but received yearly allowances from more than one noble patron; and when these noblemen died he had already invested money in the Bank of Austria. The privations he submitted to in his later years were for the most part voluntary, and occasioned by his laying up money to provide for his nephew Carl, the whole charge of whose maintenance and education he took upon himself at the death of his brother Caspar Karl in 1826. The recklessness and ingratitude of this young ne'er-do-weel, together with his own increasing deafness, which at last became total, and general ill-health, the result of a disease which even his iron constitution could not withstand, were the great crosses of the later part of his life. The



Beethoven's Statue in Bonn.

immediate cause of his death was an attack of dropsy brought on by a cold in the stomach caught while travelling in the damp December weather in an open chaise.

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His funeral was attended, says Breuning, by 20,000 people, including many distinguished musicians, and a great crowd followed the hearse to the Währinger Cemetery, where the body was interred under the south wall. In 1863, the grave having fallen into neglect, the remains both of Beethoven and of Schubert, who lay near him, were exhumed and reburied by the Gesellschaft der Musik-Freunde, and Beethoven's place of sepulture was marked by the monument illustrated above. In 1888 the remains were again taken up and removed, with imposing ceremonies, to the Central Cemetery. Beethoven was below middle height—not more than five feet and five inches—but broad across the shoulders and strongly built. The full-length sketch by Lyser, on page 143, though probably intended for a caricature, is said by Breuning to give a good idea of his general appearance. Works—Dramatic: *Fidelio*, opera, given in Vienna, Theater an der Wien, Nov. 20, 1805. Instrumental. I. For orchestra: 9 symphonies, in C, op. 21, in D, op. 36, in E-flat (*Sinfonia Eroica*), op. 55, in B-flat, op. 60, in C minor, op. 67, in F (*Sinfonia Pastorale*), op. 68, in A, op. 92, in F, op. 93, in D minor (*Choral Symphony*), op. 125; *Die Geschöpfe des Prometheus*, ballet, op. 43; Music to Goethe's *Egmont*, op. 84; *Wellington's Sieg oder die Schlacht bei Vittoria*, op. 91; 10 overtures, to *Prometheus*, in C, op. 43, to *Coriolan*, in C minor, op. 62, to *Leonore* (No. 1, charakteristische Overture), in C, op. 138, do. (No. 2) in C, op. 72a, do. (No. 3), in C, op. 72a, to *Fidelio*, in E, op. 72b, to *Egmont*, in F minor, op. 84, to *Ruinen von Athen*, in G, op. 113, zur *Namensfeier*, in C, op. 115, to *König Stephan*, in E-flat, op. 117, *Die Weihe des Hauses*, in C, op. 124; *Allegretto* (Gratulations-Menuet), in E flat; *Triumphmarsch zu Tarpeja*, in C; 12 menuets; 12 German dances; 12 square dances; 2 marches, for military band, in D and in F. For violin and orchestra: Romanze in G, op. 40; do. in F, op. 50; Concerto in D, op. 61. II.

For strings: 3 quintets, for 2 violins, 2 violas, and violoncello, in E-flat (after octet, op. 103), op. 4, in C, op. 29, in C minor (after trio, op. 1), op. 104; Fugue in D, for do., op. 137; Movement in C from an unfinished quintet, for do.; 17 quartets, for 2 violins, viola, and violoncello, in F, G, D, C minor, A, B-flat, op. 18, Nos. 1-6 (*Lobkowitz Quartets*), in F, E minor, C, op. 59, Nos. 1-3 (*Rasoumowsky Quartets*), in E-flat, op. 74 in F minor, op. 95, in E-flat, op. 127, in B-flat, op. 130, in C-sharp minor, op. 131, in A minor, op. 132, in F, op. 135, in F (after sonata, op. 14, No. 1); Grand fugue in B-flat, for do.; 4 trios, for violin, viola, and violoncello, in E-flat, op. 3, in G, D, C minor, op. 9, Nos. 1-3; Serenade in D, for do. III. For wind instruments: Octet, for 2 oboes, 2 clarinets, 2 horns, and 2 bassoons, in E-flat, op. 103; Rondino, for do., in E-flat; Sextet, for 2 clarinets, 2 horns, and 2 bassoons, in E-flat, op. 71; Trio for 2 oboes and English horn, op. 87; 3 duos for clarinet and bassoon; 2 equali for 4 trombones. IV. For string and wind instruments: Septet, for violin, viola, clarinet, bassoon, violoncello, and double bass, in E-flat, op. 20; Sextet, for 2 violins, viola, violoncello, and 2 horns, in E-flat, op. 81b; Serenade for flute, violin and viola, op. 25. V. For pianoforte with accompaniment—1, with orchestra: 7 concertos, in C, op. 15, in B-flat, op. 19, in C minor, op. 37, in G, op. 58, in E-flat, op. 73, in D (after the violin concerto), op. 61, in C (for pianoforte, violin, and violoncello), op. 56; Phantasie with chorus, in C minor, op. 80; Rondo in B-flat;—2, with strings: 3 quartets, in E-flat, D, and C; Quartet (after quintet) in E-flat, op. 16; 11 trios, in E-flat, G, C minor, op. 1, Nos. 1-3, in D, E-flat, op. 70, Nos. 1 and 2, in B-flat, op. 97, in E-flat, in B-flat (in one movement), in D (after 2d symphony), in B-flat (with clarinet or violin, and violoncello), op. 11, in E-flat (after septet, op. 20), op. 38; 14 variations in E-flat, op. 44; Variations (*Ich bin der Schneider Kakadu*) in G, op. 121a; 10 sonatas, for pianoforte and violin, in D, A, E-flat, op. 12, Nos.

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1-3, in A minor, op. 23, in F, op. 24, in A, in F, G minor, op. 5, Nos. 1 and 2, in C minor, G, op. 30, Nos. 1-3, in A, op. 47, A, op. 69, in C, D, op. 102, Nos. 1

*Wieder im Original*

Facsimile of Beethoven's MS, from the Sonata in A-flat, Op. 26.

(Kreutzer Sonata) in G, op. 96; Rondo, for: and 2; Variations (Ein Mädchen oder do., in G; Variations (Se vuol ballare), Weibchen), for do., in F, op. 66; do. (theme for do., in F; Allemaunde, for do.; 5 from Judas Maccabæus), in G; do. (Bei sonatas, for pianoforte and violoncello, Männern, welche Liebe fühlen), in E-flat;

# BEETHOVEN

—3, with wind instruments: Quintet, with oboe, clarinet, horn, and bassoon, in E-flat, op. 16; Sonata, with horn, in F, op. 17; 6 varied themes, with flute (or violin), op. 105; 10 do., op. 107. **VI** For pianoforte alone —1, for 4 hands: Sonata in D, op. 6; 3 marches, in C, E-flat, and D, op. 45; Variations (theme by Count Waldstein) in C; Lied mit Veränderungen (*Ich denke dein*), in D; Grand fugue (after op. 133), in B-flat, op. 134; —2, solo: 32 sonatas, in F minor, A, C, op. 2, Nos. 1-3, in E-flat, op. 7, in C minor, F, D, op. 10, Nos. 1-3, in C minor (*Sonate pathétique*), op. 13, in E, G, op. 14, Nos. 1 and 2, in B-flat, op. 22, in A-flat, op. 26, in E-flat, C sharp minor (quasi-fantasia), op. 27 (*Laubensonate*), Nos. 1 and 2, in D, op. 28 (*Sonata pastorale*), in G, D minor, E-flat, op. 31, Nos. 1-3, in G minor, G, op. 49, Nos. 1 and 2, in C, op. 53 (*Waldstein sonata*), in F, op. 54, in F minor, op. 57 (*Sonata appassionata*), in F-sharp minor, op. 78, in G (*Sonatine*), op. 79, in E-flat (*Das Lebewohl, die Abwesenheit, das Wiedersehen*), op. 81a, in E minor, op. 90, in A, op. 101, in B-flat, op. 106 (*Sonate für das Hammerklavier*), in E, op. 109, in A-flat, op. 110, in C minor, op. 111; 3 sonatas in E-flat, F minor, and D (written at the age of eleven); *Leichte Sonate* (fragment), in C; 2 sonatinas, in G, and F; 7 *Bagatellen*, op. 33; 2 preludes (also for organ) op. 39; 2 rondos, in C, and G, op. 51; *Phantasie*, in G minor, op. 77; *Polonaise*, in C, op. 89; 11 (12) neue *Bagatellen*, op. 119; 6 *Bagatellen*, op. 126; Rondo a capriccio, in G, op. 129; Rondo in A; Menuet in E-flat; Präludium, in F minor; 6 menuets (arrangement?); 7 ländlerische Tänze; 6 do. (arrangement?); *Andante favori*, in F; Kleines Stück, in B-flat; Cadenzas to pianoforte concertos; Allemande (originally with violin); Letzter Gedanke, in C (after a movement for 5 string instruments); 6 variations (original theme), in F, op. 34; 15 do., with fugue (do.) in E-flat, op. 35; 6 do. (do.), in D, op. 76; 33 do. (waltz by Diabelli), in C, op. 120; 9 do. (march by Dressler), in C minor · 24 do.

(*Vieni amore*), in D; 13 do. (*Es war einmal*), in A; 9 do. (*Quant' è più bello*), in A; 6 do. (*Nel cor più non*), in G; 12 do. (*Menuet à la Vigano*), in C; 12 do. (*Russischer Tanz*), in A; 6 do. (*Schweizerlied*), in F (also for harp); 8 do. (*Une fièvre brûlante*), in C; 10 do. (*La stessa*), in B-flat; 7 do. (*Kind, willst du ruhig schlafen*), in F; 8 do. (*Tändeln und Scherzen*), in F; 6 do. (original theme), in G; 7 do. (*God save the king*), in C; 5 do. (*Rule Britannia*), in D; 8 do. (*Ich hab' ein kleines Hättchen nur*), in B-flat; 32 do., in C minor; 7 do. in C (*Reich mir die Hand*). **Vocal** **I**. With orchestra: *Christus am Oelberge*, oratorio for 3 solo voices, and chorus, op. 85, first performed in Vienna, Theater an der Wien, April 5, 1803; Mass in C, for 4 solo voices and chorus, op. 86, Eisenstadt, Sept. 8, 1807; Mass (*Missa solennis*), in D, for do., op. 123, St. Petersburg, March 27, 1824; *Die Ruinen von Athen*, ein Nachspiel (Kotzebue), op. 113; *König Stephan*, ein Vorspiel (Kotzebue), op. 117, Pesth, Deutsches Theater, Feb. 9, 1812; March with chorus from *Die Ruinen von Athen*, op. 114, Vienna, Josephstädter Theater, Oct. 3, 1822; *Der glorreiche Augenblick*, cantata for 4 solo voices and chorus, op. 136, Vienna, Nov. 29, 1814; Music to Goethe's *Egmont*, op. 84, Vienna, May 24, 1810; Chorus in *Phantasie*, op. 80; do. (Schiller) in 9th symphony, op. 125; *Meeresstille und glückliche Fahrt*, for 4 voices, op. 112; *Tremate, empj tremate, terzetto* for soprano, tenor, and bass, op. 116; *Ah! perfido, scena and aria* for soprano, op. 65; *Opferlied* for do., with chorus, op. 121b; *Germania's Wiedergeburt*, for bass with chorus; *Es ist vollbracht!*, for do.; *Elegischer Gesang*, for 4 voices, with 2 violins, viola, and violoncello, op. 118; *Bundeslied* (Goethe), for 2 solo and 3 choral voices, with 2 clarinets, 2 bassoons, and 2 horns, op. 122; *Trauergesang bei Beethoven's Leichenbegängniss*, for four-part male chorus and 4 trombones. **II**. Without accompaniment: *Gesang der Mönche* (from Schiller's *Wilhelm Tell*), for 3 male voices; 18 canons



## BEFFROY

for 2, 3, and 4 voices. III. Folk-songs, for one voice, partly for two, or three voices, and small chorus: 25 Scotch songs, op. 108; 25 Irish songs; 20 do.; 12 do.; 26 Welsh songs; 12 Scotch songs; 12 miscellaneous songs (English, Scotch, Irish, and Italian). IV. Songs with pianoforte: *An die Hoffnung* (Tiedge), op. 32; *Adelaide*, op. 46; *In questa tomba oscura*; 6 Lieder (Gellert), op. 8; 8 do., op. 52; 6 do., op. 75; 4 ariettas and a duet (Metastasio), op. 82; 3 songs

(1875); Naumann, *Deutsche Tondichter* (Berlin, 1882), 181.

**BEFFROY DE REIGNY, LOUIS ABEL**, better known as Cousin Jacques, born at Laon, France, Nov. 6, 1757, died in Paris, Dec. 18, 1811. Eccentric composer of operas, for which he wrote also the words, and the ephemeral success of which was due solely to the singularity of their titles and subjects. They were: *Les ailes de l'Amour*, given in 1786; *L'Histoire universelle*, Théâtre Fey-

deau, 1789; *Nicodème dans la lune ou la Révolution pacifique*, Théâtre Français, 1790; *La fédération du Parnasse*, Théâtre Beaujolais, 1790; *Jean-Bête*, Théâtre

*Ludwig van Beethoven*  
*glücklich von Beethoven*

(Goethe), op. 83; *Das Glück der Freundschaft*, op. 88; *An die Hoffnung* (Tiedge), op. 94; *An die ferne Geliebte* (Cyclus by Jeitteles), op. 98; *Der Mann von Wort*, op. 99; *Merkenstein*, op. 100; *Der Kuss*, op. 128; 28 others without op. No.—Lenz, *Beethoven, eine Kunststudie* (Cassel, 1855–60); do., *Beethoven et ses trois styles* (St. Petersburg, 1852); Schindler, *Biographie von L. v. B.* (Münster, 1860); Köchel, *Drei und achtzig Briefe Beethoven's* (Vienna, 1865); Thayer, *Chronologisches Verzeichniss der Werke B.'s* (Berlin, 1865); do., *Beethoven's Leben* (ib., 1866–79); Nohl, *Beethoven's Leben* (Leipsic, 1867–77); do., *Neue Briefe B.'s* (Stuttgart, 1867); Nottebohm, *Thematisches Verzeichniss der Werke B.'s*, (Leipsic, 1868); do., *Beethoveniana* (Leipsic & Winterthur, 1872); do., *Beethoven's Studien* (ib., 1873); do., *Skizzenbuch* (Leipsic 1880); Graeme, *Beethoven, a memoir* (London, 1870); Wagner (Parsons), *Beethoven*, (Boston, 1872); La Mara, *Ludwig van Beethoven* (Leipsic, 1873); do., *Musikalische Studienköpfe*, III. 319, 465 (Leipsic, 1880); Gerhard von Breuning, *Aus dem Schwarzen spanierhaus* (Vienna, 1874); Marx, *Ludwig van Beethoven, Leben und Schaffen* (Berlin,

*des Grands Danseurs du Roi*, 1790; *Louis XII., Les folies dansantes, Délassements comiques*, 1790; *Le club des bonnes gens*, Théâtre de Monsieur, 1791; *Nicodème aux enfers*, Théâtre Feydeau, 1791; *Les deux Nicodèmes*, 1791; *Allons, ça va, ou le Quaker en France*, Théâtre Feydeau, 1793; *Toute la Grèce, ou ce que peut la liberté*, Opéra, 1794; *La petite Nanette*, Théâtre Feydeau, 1796; *Turlututu, Empereur de l'île verte*, 1797; *Jean-Baptiste*, Théâtre Feydeau, 1798; *Un Rien, ou l'Habit de noces*, Ambigu Comique, 1798; *Le grand genre*, ib., 1799; *Les deux Charbonniers*, Madelon, *Le Bonhomme, ou Poulot et Fanchon*, Théâtre Montansier, 1799. He also published, *Les romances de Berquin* (Paris, 1798), and a collection of chansons, *Soirées chantantes, ou le Chansonnier bourgeois* (ib., 1805).—Fétis; do., *Supplément*, i. 64.

**BEFIEHL DU DEINE WEGE**, choral, to the melody "O Haupt voll Blut und Wunden," in D major, in Johann Sebastian Bach's *Passion nach Matthäus*, Part II.

**BEGGAR'S OPERA**, ballad opera, text by John Gay, music by Johann Christoph Pepusch, first represented at Lincoln's Inn Fields Theatre, London, Jan. 29, 1728.

Written ostensibly as an exposure of the vices of criminals, it is really a keen satire on the corruption of the courtiers and politicians of the day. The songs, sixty-nine in number, were all written to English and Scotch ballad tunes, some old and some contemporary, and were arranged and scored by Dr. Pepusch, who wrote also the overture. The piece was received with great applause, was acted in London sixty-three times, and renewed the next season, and was produced in all the large towns of the kingdom. Gay's profits from the work are said to have been £2,000, and it raised some



Lavinia Fenton, as Polly Peachum

of the actors in it from obscurity into prominence. Lavinia Fenton, who represented Polly Peachum, became the idol of the town. Her portrait was engraved and sold by thousands, her life was written, verses and letters to her published, and she herself, after resisting innumerable offers, became the mistress of the Duke of Bolton and ultimately (1751) Duchess of Bolton. The Beggar's Opera was followed by numerous imitations, which were called, from the introduction of old songs, ballad operas. —Hogarth, ii. 40; Schœlcher, *Life of Handel*, 81; Edwards, *The Prima Donna*, i. 13; Chappell, *Popular Music of Olden Time*, 630.

**BEHERRSCHER DER GEISTER, DER**, overture to, by Weber, op. 27, composed 1811, first original edition, score, Leipsic (Peters). This entirely reconstructed, and partly rewritten, overture belonged, in its original and now lost form, to the unfinished opera *Rübezahl*, composed at Breslau in 1804–5. It is perhaps, of all the composer's instrumental preludes, the most regular, complete, and musician-like. No flaw, from the fiery beginning to the end of the exciting peroration, can be detected; all is harmonious and rhythmical, a work of beauty. —Benedict, 141.

**BEHOLD AND SEE**, short air in E minor, in Handel's *Messiah*, Part II.

**BEHOLD! GOD THE LORD PASSED BY.** See *Der Herr ging vorüber*.

**BEHOLD, HOW STILL, HOW CALM.** See *Geduld! Geduld!*

**BEHOLD THE LAMB OF GOD**, chorus in G minor, in Handel's *Messiah*, Part II.

**BEI MÄNNERN, WELCHE LIEBE FÜHLEN**, variations on theme of, for piano-forte and violoncello, by Beethoven, composed in 1801 (?). Dedicated to the Countess Browne. The theme is the familiar duet between Pamina and Papageno, in Mozart's *Die Zauberflöte*. Published by Mollo (Vienna). —Thayer, *Verzeichniss*, 41.

**BEIDEN NEFFEN, DIE, oder Der Onkel aus Boston (The Two Nephews, or The Uncle from Boston)**, opera in three acts, text by Dr. Caspar, music by Mendelssohn, first performed in his father's house, Berlin, on the composer's fifteenth birthday, Feb. 3, 1824. This, Mendelssohn's fourth operatic work, contains an overture and fourteen numbers for voices and orchestra. It was never given in public. The autograph MS. is preserved in the Bibliothek, Berlin.

**BEIDEN PÄDAGOGEN, DIE (The Two Pedagogues)**, opera in one act, text by Dr. Caspar, music by Mendelssohn, first performed in his father's house, Berlin, 1821. It was the composer's third opera and was written in his twelfth year. It contains an overture and twelve numbers for voices and

orchestra. The MS. is in the Berlin Bibliothek.

**BEL RAGGIO.** See *Semiramide*.

**BELCHER, WILLIAM THOMAS**, born in Birmingham, England, March 8, 1827, still living, 1888. Organist of Great Barr Church, Staffordshire, 1856; of St. Silas Loez's, Birmingham, 1861; of St. George's, ib., 1864-78; of Handsworth Parish Church, 1878-81; and of Holy

Trinity, Bordesley, 1884. Mus. Bac., Oxford, 1867; Mus. Doc., 1872. Works: *The Sea of Galilee*, oratorio, Oxford, 1872; *Estelle*, opera (MS.); *The Fates*, cantata, Oxford, 1867; *Excelsior*, cantata, 1868; Church music; Four-part songs, songs, glees, etc.

**BELCKE, FRIEDRICH AUGUST**, born at Lucka, Saxony, May 27, 1795, died there, Dec. 10, 1874. Virtuoso on the trombone, son and pupil of Christian Gottfried Belcke, an able oboe and flute player (1765-1838). He filled a place in the city band when a boy of twelve, went in 1811 to Altenburg to study with the city musician Sachse, and soon after to Leipsic, where he appeared in solos in 1815, and was immediately engaged for the Gewandhaus and theatre orchestras. With his brother the flutist, Christian Gottlieb Belcke, he made a concert tour through Merseburg, Halle, and Dessau to Berlin, where he was appointed chamber musician in 1816. Weber invited him to Dresden to play at a court concert, and in Berlin he played (after 1827) at church concerts with especial success. Concert tours through Germany, Denmark, and the Netherlands increased his fame, and the Conservatoire of Paris conferred upon him the medal of honour in 1844. He was the first virtuoso on his instrument who introduced it into the concert room. In 1858 he resigned his position in Berlin, and retired to his native city. Besides concertos and studies for his instru-



ment, he composed works for orchestra, wind and other instruments, and pianoforte.—Fétis; Mendel.

**BELICZAY, JULIUS VON**, born at Komorn, Hungary, Aug. 10, 1835, still living, 1888. Pianist, pupil in Vienna of Joachim Hoffmann and Franz Krenn, afterwards of Anton Halm on the pianoforte, and of Nottebohm in theory. After living alternately at Presburg and Vienna, he has resided in Pesth since 1871, as civil engineer of the royal Hungarian railroad. Works: *Mass* for soli, chorus, and orchestra; *Ave Maria*, for do., op. 9; String quartet, op. 21; Trio, op. 30; Andante for string orchestra, op. 25; Pianoforte music for two and four hands; Songs.—Mendel; *Ergänz.*, 30; Riemann.

**BELISARIO**, opera in three acts, text by Dartigny, music by Philidor, first represented at the Théâtre des Italiens, Paris, Oct. 3, 1796. The subject, the story of Belisarius, the famous Byzantine general in the reign of the Emperor Justinian, is from Marmontel's romance, "*Bélisaire*" (1767). The same subject is treated in *Belisar*, German melodrama, music by Léon de Saint-Lubin, given at the Josephstadt Theater, Vienna, 1827; and in a tragedy, music by J. M. Maurer, Bamberg, 1830.

**BELISARIO**, Italian opera in three acts, text and music by Donizetti, first represented at the Teatro Fenice, Venice, Feb. 7, 1836; at the King's Theatre, London, April 1, 1837; at the Königstädische Theater, Berlin, April, 1838; at the Théâtre des Italiens, Paris, Oct. 24, 1843; and at Palm's Opera House, New York, March 14, 1844. The libretto, which recalls Marmontel's romance and the several tragedies on the subject, contains some striking musical situations. The work was successful in Italy and in England, but was not very warmly received in Paris. It was sung at the Italiens by Giulia Grisi, Fornasari, Mlle Nissen, Morelli, Corelli, and Mme Bellini; Fornasari made his début in the title-rôle.

## BELLA

**BELLA COME UN PRIMO AMORE** See *Ernani*.

**BELLA FIGLIA DELL' AMORE.** See *Rigoletto*.

**BELLA IMAGO DEGLI DEI.** See *Semiramide*.

**BELLA, JOHANN LEOPOLD**, born at St. Nicolan, Upper Hungary, in 1843, still living, 1888. Church composer, self-taught on the violin, pianoforte, organ, and in singing; a proficient at the age of eight. While at the theological seminary at Neusohl, he composed an instrumental mass when only sixteen. In Vienna, where he finished his studies at the university, his intercourse with Sechter and Preyer only increased his tendency to a severely classical style, in which he composed, after he had become a priest at Neusohl. His most important works are: *Hæc dies*, and *Adoramus* (in the style of Palestrina), for male quartet; *Tu es Petrus*, motet a cappella, for 2 male quartets; *Modlitba sv. Cyrilla* (Prayer of St. Cyrillus), chorus; Several works for orchestra; National choruses for male and mixed voices; *Pri Presporku*, concert variations for pianoforte, op. 9; etc. —Mendel.

**BELLA MIA FIAMMA, ADDIO**, concert aria for soprano, with orchestra, by Mozart, composed at Prague, Nov. 3, 1787.

**BELLAZZI, FRANCESCO**, composer at Venice in the first half of the 17th century. He was a pupil of Giovanni Gabrieli, and an imitator of Monteverde. Works: *Salmi di vespri a otto voci* (Venice, 1618); *Sacrorum concentum*, etc. (ib., 1620); *Motetti*, op. 4 (ib., 1622); *Salmi intieri*, etc., op. 5 (Milan, 1623); *Salmi concertati*, op. 7 (Venice, 1626); *Missa, Magnificat e motetti concertati*, etc., op. 8 (Venice, 1628). —Fétis.

**BELLE ARSÈNE, LA**, fairy comedy in verse, in four acts, text by Favart, music by Monsigny, first represented at Fontainebleau by the Italian comedians in ordinary to the king, Nov. 6, 1773, and in Paris at the Théâtre des Italiens, Aug. 14, 1775.

Subject from Voltaire's tale, "*La Béguéule*." One of Monsigny's best works, and very successful. Same subject treated by Mazzinghi, London, about 1797; and by Sor, London, about 1820.

**BELLE HÉLÈNE, LA**, French opéra-bouffe in three acts, text by Henri de Meillac and Ludovic Halévy, music by Offenbach, first represented at the Théâtre des Variétés, Paris, Dec. 17, 1864. Subject, the seduction of Helen by Paris. A piece of buffoonery, full of ridiculous anachronisms, in which the heroes and gods of Greece are made to masquerade in modern costumes amid modern surroundings. Musically, it is one of the best of Offenbach's bouffe operas, and it proved one of the greatest successes ever known at the Variétés. Original cast: Paris, Dupuis; Ménélas, Kopp; Calchas, Grenier; Agamemnon, Couder; Achille, Guyon; Ajax I, Hamburger; Ajax II, Andof; Hélène, Mme Schneider; Oreste, Mme Silly.

**BELLE ISABEAU, LA**, a tale during the storm, for a voice, with chorus, by Hector Berlioz, op. 19.

**BELLERMANN, CONSTANTIN**, born at Erfurt in 1696, died at Münden, Hanover, April 1, 1758. Dramatic composer, became cantor at Münden in 1719, and rector of the high school there in 1741. He was a virtuoso on the lute, the viol da gamba, the violin, and the flute, and, besides many other poems, wrote the texts to nearly all his vocal compositions, and was made poet-laureate in 1738. Works—Oratorios: *Die himmlischen Heerschaaren*, performed at Göttingen, 1726; *Der reiche Mann und der arme Lazarus*, 1731; *Die Allmacht in der Ohnmacht, oder die freudenreiche Geburt Jesu Christi*, Erfurt, 1734; *Der in der Auferstehung triumphirende Jesus*, *Die siegende Schleuder des heldenmüthigen Davids*, 1734; *Das auf ein La mi sich endigende Wohlleben des reichen Mannes, Der verlorene Sohn*, *Die Sendung des heiligen Geistes*, Erfurt, 1735; *Issipile*, opera (about 1744); Several cantatas: 24 suites for the



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lute; 3 concertos for the flute; 3 do. for oboe; 10 do. for pianoforte with violin; 6 overtures for grand orchestra; 6 sonatas for flute, viol da gamba, and pianoforte.—Fétis; Mendel; Schilling.

**BELLERMANN, HEINRICH**, born in Berlin, March 10, 1832, still living, 1888. Vocal composer, son and pupil of Friedrich Bellermann (1795–1874), and pupil of Eduard Grell; became instructor of vocal music at the Grey Convent in 1853, royal director of music in 1861, and professor at the university in 1866. Member of Berlin Academy, 1875. Works: Oratorios, psalms, motets, choruses; *Gesang der Geister über den Wässern*, for chorus and orchestra; Choruses in *Ajax*, *King Œlipus*, and *Œlipus in Colonos*, by Sophocles; An opera (MS.)—Mendel; Riemann.

**BELLÉROPHON**, opera in five acts, text by Thomas Corneille, Fontenelle, and Boileau, music by Lulli, represented at the Théâtre de l'Opéra, Paris, Jan. 31, 1679. Original title, *Les triomphes de Bellérophon*. Subject, the hero Bellerophon who, mounted upon his winged steed Pegasus, overcame the monster Chimæra. It met with extraordinary favour, was played until the end of the following October, and reproduced the next year with equal success. In 1773 it was reset to music by Berton and Grenier, but the new version proved a failure. The same subject is treated in *Bellerofonte*, Italian opera, music by Saccati, Venice, 1642; music by Araja, St. Petersburg, about 1743; music by Terradeglias, London, 1746; music by Giovanni Ferrandini, Munich, 1757; music by Mysliweczek, Naples, 1765; in *Bellerophon*, German opera, music by Graupner, Hamburg, 1708; music by von Winter, Munich, 1782; and in *Jobates und Bellerophon*, music by Keiser, Hamburg, 1717.

**BELL'HAVER, VINCENZO**, born in Venice about 1530, died there about 1588 (?). One of the organists at S. Marco, Venice, in 1586. As he was succeeded by Guami, Oct. 30, 1588, it is presumable that he

died about that time. Works: *Madrigali a cinque e sei voci*, lib. i. (1567); *Madrigali a cinque*, lib. i.; *Madrigali a cinque*, lib. ii. (Venice, 1575). Some of his madrigals are in the library of the King of Portugal, others in a collection entitled, *Corona di dodici sonetti di G. B. Zuccarini* (Vienna, 1586).—Fétis.

**BELLI, GIULIO**, lived at end of the 16th and beginning of the 17th century. He was minor canon at Longiano, maestro di cappella of the Church of Osimo, near Ancona, afterwards of the cathedral at Imola, and, according to the title of one of his works, maestro di cappella at Venice. His works consist of masses, psalms, canticles, motets, and madrigals, published at Milan and Venice from 1586 to 1613, and in the Bodenschatz collection.—Fétis; Schilling.

**BELLINI, BERNARDO**, Italian dramatic composer, contemporary. He is author of *Il sogno d'amore*, opera semi-seria, text by Golisciana, represented at the Casino Unione, Naples, Jan. 12, 1880.

**BELLINI, F.**, Italian composer, contemporary. He is author of *Si paga o non si paga?*, operetta, played at the Collegio della Visitazione, Monaco, January, 1877.

**BELLINI, GIUNTI**, Italian composer, contemporary. He is author of *Raphael*, grand opera in five acts, text by Méry, represented at the Athénée, Paris, May 28, 1873.

**BELLINI, VINCENZO**, born at Catania, Sicily, Nov. 3, 1802, died at Puteaux, France, Sept. 23, 1835. His father, an organist, persuaded by a Sicilian nobleman, sent the young Vincenzo to Naples to enter the conservatory, directed at that



time by Zingarelli. The boy accordingly entered a little after Donizetti had left the institution, and while Mercadante was still

## BELLINI

studying there. Bellini was but poorly taught, the Naples Conservatory being in a miserable condition at the time, and Zingarelli neglecting his pupils greatly. Very likely, also, Bellini did not work very hard at his studies, and it is highly probable that he got the better part of his musical education, like many of his compatriots, from the perusal of standard scores of the great masters. Throughout his career he showed himself to be a composer by instinct rather than a thoroughly schooled musician. After publishing in Naples some unimportant instrumental and sacred choral works, his first opera, *Adelson e Salvini*, was brought out at the little theatre of the Collegio Reale di Musica in 1824. Barbaja, who was present at the performance, immediately engaged him to write an opera for the San Carlo, and *Bianca e Fernando* was accordingly given there on June 30, 1826. The principal parts were sung by Rubini, Lablache (who was an ardent admirer of the young composer), and Mme Méric-Lalande. The opera was a great success at the time, but has since been wholly forgotten. Emboldened by this triumph, Barbaja engaged Bellini to write another opera, this time for Milan, the tenor part to be especially written for Rubini. The composer accordingly retired to the country, taking the great tenor with him in order to profit by his advice, and the result was *Il Pirata*, which was brought out with overwhelming success in Milan, 1827, and was soon given in the principal European capitals. This work was the key-stone of Bellini's great and ever-growing reputation. From this time to his early death he produced seven more operas, most of which were brilliantly successful. Bellini's genius may be called, in a certain sense, "epoch-making." He perceived that the persistently florid style of Rossini, which Pacini, Carafa, Mercadante, and the young Donizetti imitated blindly, would not long monopolize public favour; he struck out in the direction of bringing Italian melody back to its pre-Rossinian simplicity and dramatic warmth

of expression. No man was better fitted to do this than he; for high natural gifts, extreme sensibility of nature, and the most exquisite refinement of artistic perception all contributed to make him as great a melodist as ever lived. His melodies quite equal Rossini's in beauty, elegance, and finish, while they are, as a rule, endued with a fervid expressiveness, a graceful, almost feminine tenderness and pathos to which the great master of Pesaro very rarely attained. Per contra, as a harmonist Bellini was little more than embryonic; not that his harmony is bad, but that he habitually confined himself to the very simplest and most natural progressions. His almost total lack of sound schooling made him impotent to grapple successfully with any but the simplest musical forms; as a contrapuntist he was absolutely null, and his mastery over cyclical forms was of the very slightest. Yet it must be said to his praise that he was content to stay within the limits of his own powers, and rarely attempted harder tasks than he could accomplish. In the art of instrumentation he was a perfect child, but here, as elsewhere, the modesty of his pretensions saved him from doing really bad work. He depended solely upon his melodic power and upon his consummate skill in treating the human voice; indeed, his skill in this important particular has never been surpassed. His intimacy with Rubini, for whom he wrote most of his tenor parts, had probably much to do with the formation of his perfect vocal style. Yet this influence was unfortunate in one respect; Bellini's tenor parts, written for Rubini's exceptionally high counter-tenor, are beyond the compass of true tenor voices. As counter-tenor voices have completely disappeared from the stage, many arias and duets have now to be largely transposed, with unspeakable detriment to their effect. These transpositions are most ruinous just in Bellini's greatest masterpiece, *La Sonnambula*, in which the high register and peculiar quality of the counter-tenor voice is absolutely

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necessary to give the part of Elvino, most tender of all complaining lovers, its true character. The melody, "Ah, perchè non posso odiarti?", when sung in B-flat, as it now is, does not give an approximate idea of the effect it produces when sung in the original key of D. Bellini, like many other composers, may be said to have had two manners. With *Norma* (1832) he began to adopt a broader and grander, albeit not more elaborate, melodic style. In 1833 he went to Paris, where, under Rossini's guidance, he began to study the taste of the French public. After a short trip to London, whither he went to superintend the production of one of his operas, he returned to Paris and brought out *I Puritani*, a work in which he forced himself to take unusual pains with the instrumentation, not, however, with invariable success. After *I Puritani*, he was engaged to write two more operas, one for La Scala at Milan, the other for the Opéra in Paris; but he died of dysentery before he had more than begun either of them. He was buried in Père la Chaise; but the Italian Government afterwards begged for his remains, and a deputation from Catania went to Paris, where the ceremony of exhumation took place on Sept. 15, 1876, and escorted the body to his native town, where it was reburied with great pomp on Sept. 23d, the forty-first anniversary of the composer's death. Works: Several small compositions for various instruments, such as flute, clarinet, pianoforte, etc., Naples, before 1824; Fifteen *sinfonie* for orchestra, *ib.*; *Ismene*, a cantata, *ib.*; Three *Vespers*, two *Dixit Dominus*, and three *Masses*, besides other sacred pieces, *ib.*; *Adelson e Salvina*, Naples, 1824; *Bianca e Fernando*, *ib.*, 1826; *Il Pirata*, Milan, 1827; *La*



*Straniera*, *ib.*, 1829; *Zaira*, Parma, May 16, 1829; *I Capuletti ed i Montecchi*, Venice,

1830 (*Roméo et Juliette*, Paris, 1859); *La Sonnambula*, Milan, 1831; *Norma*, *ib.*, 1832; *Beatrice di Tenda*, Venice, 1833; *I Puritani* di Scozia, Paris, 1835.—Filippo Cicconetti, *Vita di Vincenzo Bellini* (Prato, Alberghetti, 1859); Arthur Pougin, *Bellini, sa vie, ses œuvres* (Paris, Hachette, 1868); Dwight's *Journal*, vii. 58; Fétis, *Supplément*, i. 66.

BELLMAN, comic opera, music by Franz von Suppé, represented at the Theater an der Wien, Vienna, Feb. 26, 1887.

BELLMAN, CARL MICHAEL, born at Stockholm, Feb. 4, 1740, died there, Feb. 11, 1795. The great Swedish poet deserves a place also in the history of Swedish music, having set to music his ingenious descriptions of popular life, embodied in the partly idyllic, partly burlesque, cycles: *The Epistles of Fredman*, *The Songs of Fredman*, and *The Acts of the Bacchanalian Chapter*.—Mendel, *Ergänz.*, 31.

BELLOLI, LUIGI, born at Castelfranco, Bologna, Feb. 2, 1770, died at Milan, Nov. 17, 1817. Virtuoso on the horn, and dramatic composer, entered the court orchestra at Parma in 1790, and became professor at the Conservatorio, Milan, in 1812. Works: *Il trionfo di Vitellio Massimo*, *La distruzione di Pompejano*, ballets, Milan, Scala, 1803; *La morte di Tipoo-Sahib*, *Eleazar despoto della Servia*, *ib.*, 1804; *Sofonisba*, *Andromacca*, *ib.*, 1806; *Le avventure di Aroldo il prode*; *Concertos for horn*: *Method for do.*—Fétis.

BELMONTE UND CONSTANZE (*Belmont and Constance*), German comic opera in four acts, text by Bretzner, music by Johann André, first represented at the Berlin Theatre, May 26, 1781. This work, produced with the alternative title *Die Entführung aus dem Serail* (*The Abduction from the Harem*), was often repeated with success until it was supplanted by Mozart's work entitled, *Entführung*, etc. The same subject, music by Dietter, was represented at Stuttgart about 1786.

BELSAZAR (*Belshazzar*), oratorio, by Carl Reinecke.



## BELSHAZZAR

**BELSHAZZAR**, oratorio, text by Charles Jennens, but much changed by Handel, music by Handel, first performed at the King's Theatre, London, March 27, 1745. It was announced as Belteshazzar, the name given in Babylon to Daniel (Dan., ii. 26), but the name was changed on the day of the performance. The dates on the autograph MS., preserved in Buckingham Palace, are, at the beginning, Aug. 23, 1744; at end of the first part, Sept. 3, 1744; and at end of the second part, Sept. 10, 1744. The work was revived by the London Sacred Harmonic Society, March 19, 1847. Handel was very fond of this oratorio, which is undoubtedly one of his best. Characters represented: Belshazzar, Nitocris, Cyrus, Daniel, Gobrias, Arioch, Chorus of Babylonians, Chorus of Jews, Chorus of Medes and Persians. Published first by Walsh; full score by Händel-Gesellschaft (Leipsic, 1864).—Schölicher, Handel, 288; Rockstro, Handel, 279.

**BENDA, FRANZ**, born at Alt-Benátek, Bohemia, Nov. 25, 1709, died at Potsdam, March 7, 1786. Violinist, first instructed by a blind Jew, named Löbel, then at Prague by Koniček, afterwards (1732), at Ruppín, pupil of Johann Gottlieb Graun on the violin, and of Karl Heinrich Graun and Quanz in composition. He had, at that time, joined the orchestra of the crown prince, afterwards Frederick the Great, whom, according to his own statement, he had accompanied in about 50,000 concertos during his forty years' service. He formed a number of distinguished pupils, among whom were his youngest brother, Josef, and his two sons Friedrich and Karl. His compositions consist of symphonies, many concertos, solos, études, of which only twelve solos for violin (Paris), a solo for flute (Berlin), and three books of violin studies. (Leipsic, Kühnel), are printed.—Allgem. d. Biogr., ii. 315; Fétis; Gerber, Hist. Lex.; Müller, Lebensbeschreibungen (Leipsic, 1784); Schilling.

**BENDA, FRIEDRICH LUDWIG**, born at Gotha in 1746, died at Königsberg, March 27, 1793. Dramatic composer, son of Georg Benda, whom he took for his model. In 1780 he became musical director of the theatre at Hamburg, where he married the singer Felicitas Agnesia Rietz, with whom he visited Berlin and Vienna; in 1783 he entered the service of the Duke of Mecklenburg at Ludwigslust, but conjugal trouble leading to a separation, he was induced to go as a concert director to Königsberg in 1785. Works: Three concertos for the violin (Leipsic, 1779); Der Barbier von Sevilla, opera, given in Hamburg, 1782; Das Vaterunser, cantata (1783); Trauerkantate auf den Tod des Herzogs von Mecklenburg (Funeral Cantata on the Death of the Duke of M., 1785); Das Narrenballet, 1787; Der Tod, cantata (1788); Die Religion, do. (1790); Die Verlobung, operetta, given at Königsberg, 1790; Louise, do., ib., 1791; Mariechen, do., ib., 1792.—Fétis; Gerber, N. Lex.; Mendel.

**BENDA, FRIEDRICH (WILHELM HEINRICH)** born at Potsdam, July 15, 1745, died there, June 19, 1814. Dramatic composer, son of Franz Benda, whose pupil he was on the violin, although he excelled more as a pianist and in composition, which he studied under Kirnberger. In 1789 he received a gold medal from the Empress of Russia, for whom he had composed the opera Orpheus, and in 1796 a flattering letter with a precious snuff-box from the Czar Paul I. Works: Pygmalion, cantata, 1783; Die Grazien, do., about 1788; Alceste, opera, 1786; Die Jünger am Grabe des Auferstandenen, oratorio, performed in Berlin, 1792; Das Lob des Höchsten, do., Potsdam, 1806; Das Blumenmädchen, operetta; 6 trios for violin and violoncello, op. 1; 2 concertos for violin and orchestra, op. 2; 3 trios for harpsichord, violin, and violoncello, op. 3; 3 concertos for the flute, op. 4; Trios for harpsichord, op. 5; Sonata for four hands, op. 6; 7 sonatas for harpsichord or harp, with flute or violin and violoncello (Berlin, 1788-93);



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Solo for flute and violoncello (1792); 6 concertos for violin; 6 solos for flute.—Fétis; Gerber, N. Lex.; Schilling.



**BENDA, GEORG**, born at Jungbunzlau, Bohemia, in 1722, died at Köstritz, Nov. 6, 1795. He was the third son of Hans Georg Benda, under whom he studied the oboe and afterwards the violin and pianoforte, acquiring a high degree of proficiency. In 1740 he went to Berlin, where he completed his musical education, by hearing the works of Graun and Hasse, but he never made any regular study either of harmony or counterpoint. In 1748 he became Kapellmeister to the Duke Frederick III. of Saxe-Gotha, and in 1764 he made a journey to Italy at the Duke's expense, and in company with Rust. At Venice Galuppi's *La donna di governo* (although all Rust's persuasion could not make him sit out the first performance) finally attracted him so strongly by its facile melody that Benda made a serious change in his own style; from that time his compositions showed decided marks of Italian influence. In 1766 he returned to Gotha, where he wrote his operas *Ciro riconosciuto* and *Il buon marito*. These were followed by several other works, notably *Ariadne auf Naxos* and *Medea*. In 1778 Benda ran away from Gotha and assumed the direction of Schroeder's Theatre in Hamburg, a post which he soon relinquished to go to Vienna, whence he at length returned to Gotha and resumed his old position under Frederick III. and his successor Augustus. In 1781 he went to Paris to superintend the production of a French version of his *Ariadne*, but returned to Georgenthal, a village about nine miles from Gotha, disappointed at the failure of the work. But his nervous temperament would not al-

low him to stay long in any one place; he soon moved to Ohrdruff, and thence, in 1788, to Ronnenburg, where he wrote his *Benda's Klagen*. His last place of abode was Köstritz. Throughout life he was noted for his absence of mind, and his fondness for the pleasures of the table. As a composer he was noted for the grace and expressiveness of his melodies; although he had made no serious studies, his harmony is generally pure and correct; he was, however, not gifted with much originality, and his works are now forgotten. The important place he holds in the history of the German opera is mainly owing to his melodramas *Ariadne auf Naxos* and *Medea*. The alternation of set musical forms and spoken dialogue in Hiller's *Singspiele* and Reichardt's *Liederspiele*, which afterwards became the standard characteristic of German opera (as it is of the French *opéra comique*), seemed to Benda to be inartistic and dramatically false. The musical recitative of the Italian and French grand opera struck him also as being incompatible with a national German form of musico-dramatic art. He accordingly conceived the idea of confining the whole musical part of the opera to the orchestra, while the dialogue was all spoken; thus he may be said to have originated the pure melodrama, a form of art which was short-lived, to be sure, but which attracted much attention in his day. Published works: *Sei sonate per il cembalo*, Berlin, 1757; *Amyntas' Klagen über die Flucht der Lelage*, cantata, ib., 1744; *Der Dorfjahrmarkt*, operetta, Leipsic, 1776, pianoforte score; *Walder*, opera, Gotha, 1777; *Ariadne auf Naxos*, duodrama, Leipsic, 1778, and (more complete ed.) ib., 1781; *Medea*, melodrama, ib., 1778; *Der Holzbauer*, operetta, ib., 1778; *Pygmalion*, monodrama, ib., 1780; *Romeo und Julie*, ib., 1778, pianoforte score; Two concertos for the clavichord, ib., 1779; Three series of pianoforte music, Leipsic and Gotha, 1780 and 1781; Collection of Italian airs, Leipsic, 1782, pianoforte score; Airs and duets, ib., 1789; *Cephalus und Aurora*,

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cantata, ib.; Benda's *Klagen*, cantata. Among his unpublished MSS. are a great deal of church music, occasional pieces,

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symphonies, concertos, sonatas, etc., and the melodrama *Almanzor*.—Leipzig. *Allg. Mus. Zeitung*, xvi. 869; iii. 329; *Grove*, i. 221.

**BENDALL, WILFRED ELLINGTON**, born in London, April 22, 1850, still living, 1888. Pupil in harmony and composition of Charles Lucas and Edward Silas in London; then studied at the Leipsic Conservatory in 1872-74. Works—Operettas: *Lovers' Knots*, St. George's Hall, 1880; *Quid pro Quo*, 1880; *Opéra comique*, 1881. Cantatas: *Parizadeh*, St. James's Hall, 1884; *The Lady of Shalott*, for female voices; *The Rosière*, for do.; Part songs and trios; Songs and duets; Pianoforte music, etc.



**BENDEL, FRANZ**, born at Schönlinde, Bohemia, March 23, 1833, died in Berlin, July 3, 1874. Pianist, pupil of Josef Proksch in Prague, and of Liszt at Weimar. He won reputation as one of the most brilliant of modern virtuosi on concert tours through Germany. Order of Danebrog, 1863. Besides a mass, he composed études, idylls, fantasias, etc., for pianoforte, numbering 118 works, of which the most popular are



the fantasias on Bohemian folk-songs, op. 8, 45, 47, and on motives from *Faust*, and *L'Africaine*.—Mendel.

**BENDER, JACOB**, born at Bechtheim, near Worms, in 1798, died at Antwerp, Aug. 9, 1844. Instrumental composer, pupil at the age of five of the organist Muser on the pianoforte, then of his father on the violin, and at Worms of Alfuldiach on several instruments, among which he cultivated especially the clarinet. In 1819 he became bandmaster of a regiment in the Netherlands, and in 1829 director of music at St. Nicolas, Belgium, where he founded a philharmonic society, and whence he went to Antwerp in 1833 as director of the Harmonie. He has composed many concertos and other pieces for different instruments, besides fantasias and pot-pourris for military band. His brother and pupil Valentin (1800-73) was a distinguished virtuoso on the clarinet, became musical director at Brussels, and composed clarinet and military music.—Fétis; Mendel.

**BENDING TO THE THRONE OF GLORY**, soprano air in B minor for Susanna, in Handel's *Susanna*, Part I.

**BENDIX, JULIUS**, born in Stockholm in 1818, still living there, 1888. Pianist and dramatic composer, pupil of Friedrich Schneider at Dessau. His opera, *The Fay on the Rhine*, was successfully given at Stockholm.—Mendel.

**BENEATH THE CYPRESS' GLOOMY SHADE**, soprano air in D minor, alla siciliano (sic), of Susanna's attendant, in Handel's *Susanna*, Part II.

**BENDL, KARL**, born in Prague, April 16, 1838, still living, 1888. Dramatic composer, pupil of Franz Blažek and Karl Pitsch at the Organists' School in Prague, where he took the first prize. In 1864 he went as second chef d'orchestre to the Opera at Brussels, and, after its failure, as chorus-master to the German Opera at Amsterdam, returned to Prague in 1865, and became director of the male singing society Hlahol. Works: *Lejla*, Bohemian opera, given at

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the National Theatre, Prague, 1868 ; Bretislav, do., ib., 1869 ; Cernahorci, three acts, ib., 1881 ; Karel Skreta, comic opera, three acts, ib., 1883 ; Two masses for male voices ; Mass for mixed chorus and orchestra ; Overture ; About two hundred Czech songs and choruses.—Mendel.

**BENEDICT, Sir JULIUS**, born at Stuttgart, Nov. 27, 1804,



died in London, June 5, 1885. Dramatic composer, and pianist, pupil of Louis Abeille on the pianoforte, then at Weimar (1819) of Hummel, and at Dresden (1820 of Weber,) with whom he soon formed an intimate

friendship, and visited Berlin, Vienna, and other cities, to attend the first representations of Weber's operas. On this master's recommendation he was appointed Kapellmeister at the Kärnthnerthor Theater in Vienna, 1823, but two years later he started with the impresario Barbaja on a journey through Germany and Italy, and at Naples became maestro di cappella of the Teatro San Carlo. In 1830 he visited Paris, and, after returning to Naples, went again in 1835, and in the same year to London, where he soon became the fashionable professor of the pianoforte, and gave annual concerts, in which the most renowned artists appeared. Conductor of the opera buffa at the Lyceum in 1836, he went in the same capacity to Drury Lane Theatre in 1837, accompanied Jenny Lind on her tour through America in 1850-51, and soon after his return became orchestra leader of Mapleson's operatic enterprise, first at Her Majesty's, then at Drury Lane Theatre. In 1859 he was called to Covent Garden, also took charge of the Monday popular concerts, conducted several music festivals at Norwich, and in 1876-80 the Philharmonic Society at Liverpool. He was knighted in 1871, and decorated with many

foreign orders. Works—Operas : Giacinta ed Ernesto, given at Naples, 1829 ; I Portoghesi in Goa, Stuttgart, 1830 ; Un anno ed un giorno, opera buffa, London, Lyceum, 1836 ; The *Gypsy's* Warning, ib., Drury Lane, 1837 ; The *Brides* of Venice, ib., 1844 ; The *Crusaders*, ib., 1846 ; The Lake of Glenaston, ib., Covent Garden, 1862 ; The *Lily* of Killarney, ib., 1862 (under the title The Rose of Erin also on the Continent) ; The *Bride* of Song, ib., 1864. Cantatas : Undine, Norwich, 1860 ; Richard Cœur-de-Lion, ib., 1863 ; Cantata for the return of the Prince of Wales from India, Portsmouth, 1876. Oratorios : Saint Cecilia, Norwich, 1866 ; Saint Peter, Birmingham, 1870 ; Two symphonies, Crystal Palace, 1873-74 ; Two concertos for pianoforte, op. 13 and 29 ; Concertino for do., op. 18 ;

Rondo, with orchestra, op. 5 ; Sonatas for piano-

*Julius Benedict*

forte solo, and with violin ; Fantaisies, caprices, variations, etc.—Fétis ; do., Supplément, i. 68 ; Grove ; Mendel ; Riemann.

**BENEDICT, MILO ELLSWORTH**, born, of American parentage, in Cornwall, Vermont, June 9, 1866, still living, 1888. Pianist ; studied in Boston the pianoforte under Carlyle Petersilea, and theory and composition under John K. Paine. In 1883-84 he was in Europe, spent three months with Liszt at Weimar, visited Berlin, Leipzig, and Paris, among other musical centres, and was favourably received by Rubinstein, Scharwenka, L. Emil Bach, and other masters. Since his return to America he has lived in Boston as a teacher of the pianoforte. Works : 6 Cornwall dances, op. 1, 1885 ; Polonaises, op. 2 and op. 3 ; Pianoforte concerto, études, toccata, scherzo, mazurka, etc., in MS.

**BENEDICTUS.** See *Ducia*.

**BENEDICTUS** (Benedict, Benoit) **OF APPENZELL**, born at Appenzell, Switzerland, lived about the middle of the 16th century. He must not be confounded with

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**Benedictus** or **Benott Ducis** of Belgium, although some authorities, viz., Gesner, Gerber, Walther, Kiesewetter, and Schilling have tried to prove their identity. He was master of the children's choir at Brussels from 1539 to 1555. The only works which are handed down also record his name and birthplace: *Liber primus ecclesiasticarum cantionum quatuor voc. quas vulgo moteta vocant, tam ex veteri, quam novo Testamento ab optimis quibusque hujus ætatis musicis compositarum*, Antwerpiæ, 1553. Other collections bear the name **Benedictus** without any designation; they number 12, extending from 1400 to 1569.—Fétis; Gerber; Larousse; Mendel; Schilling.

**BENELLI, ANTONIO PEREGRINO**, born at Forlì, Romagna, Sept. 5, 1771, died at Börnichau, Saxony, Aug. 16, 1830. Composer and dramatic singer, pupil of **Fathers Martini** (?) and **Mattei**; obtained an engagement as first tenor at the Teatro San Carlo, Naples, 1790, then in London, 1798, and at Dresden in 1801, where he sang until 1822, when he lost his voice and was pensioned, and soon after was appointed, through **Spontini's** influence, vocal instructor at the Opera in Berlin. Some malignant criticisms of his patron's operas, which he published in Leipzig, led to his dismissal in 1829, when he retired to Dresden, and soon after to Börnichau. Works: Sonata for pianoforte for four hands; Rondo for pianoforte; Pater noster for five voices; Salve Regina for four voices and orchestra; Stabat mater for do.; Il giorno natalizio, cantata for five voices and pianoforte; 4 nocturnes for four voices; Arias, cavatinas, etc.; Vocal method (Dresden, 1819).—Fétis; Mendel.

**BENESCH** (Beneš), **JOSEF**, born at Batelov, Moravia, Jan. 11, 1793, died (?). Violinist, first instructed by his father, a tailor and able amateur violinist, then in the Premonstratensian monastery at Iglau, and finally pupil of **Schlesinger** in Vienna; played in the theatre orchestras at Baden and Presburg, and in 1819 started on a con-

cert tour through Italy; having returned to Vienna in 1822, he was called to Ljubljana, Carniola, in 1823 as Concertmeister, orchestra leader, and professor of violin of the Philharmonic Society; once more in Vienna, 1828, he became a member of the imperial orchestra in 1832. Among his compositions are to be noticed: 2 polonaises for violin, with accompaniment of two violins, viola, and bass, op. 6 and 7; Grandes variations on an original theme, with quartet; Variations, concertinos, etc.; German songs.—Fétis; Mendel.

**BENEVOLI, ORAZIO**, born in Rome in 1602, died there, June 17, 1672. The natural son of Duke Albert of Lorraine, he studied under **Vincenzo Ugolini**, but not under **Bernardio Nanini** (Fétis, Biog. Univ., ii. 135, note). His first official position was that of maestro di cappella at S. Luigi de' Francesi, Rome, which he relinquished in 1643 to enter the service in Vienna of the Archduke of Austria. On his return to Rome he resumed his old post, but accepted a similar one at Sta. Maria Maggiore on Feb. 23, 1646. On Nov. 7 of the same year he succeeded **Virgilio Manzocchi** as maestro di cappella of the Vatican Chapel, and retained the position until his death. He was a man of the highest personal character, but died, as he had lived, in great poverty; he was buried in S. Spirito di Sarsia, near the Vatican. **Benevoli** may be regarded as the most important figure of the Roman school towards the decline of its "great" period, at a time when writing a cappella for a large number of real voices was in vogue, a style which, fifty years before, was more characteristic of the Venetian than of the Roman school. Indeed, writing for sixteen real voices may be called **Benevoli's** familiar, every-day manner. Yet easily clear and finely wrought as his works in this form are, his chief fame is that of being the perfecter of the polychoric style of a cappella composition. He excelled in writing for four and six independent choruses (i.e., sixteen and twenty-four real



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parts), and was one of the first to attempt (in a mass performed on Aug. 4, 1650, in Sta. Maria sopra Minerva) the feat of writing for twelve choruses (forty-eight real voices). Benevoli did not always confine himself to a cappella writing; he was one of the chief pioneers in the style of choral composition with obligato instrumental accompaniments. His most noteworthy work in this more modern style is his mass, written for the consecration of the Salzburg Cathedral (Sept. 24, 1628), the score of which (written on 54 staves) is preserved in the Mozarteum in that city; separate parts are in the Corsiniana at Rome. Benevoli is to be admired not only as a phenomenal contrapuntist, but as a composer of real genius and great elevation of style. Most of his works are still in MS. in the archives of the Vatican Basilica and the Corsiniana (many of the latter in a very fragmentary condition). The mass, *In diluvio multarum aquarum* (4 choruses and organ), is published (Leipsic, Breitkopf, 1769). The second Kyrie from the same is in P. Martini's *Treatise on Fugued Counterpoint*, p. 122; *Sanctus* and *Dona nobis* for 4 choruses (orchestral parts added by a later hand), (Breitkopf, 1769); *Mass, Si Deus pro nobis*, for 4 choruses, in the library of the École Nationale de Musique, Paris (the Kyrie in Fétis's counterpoint, Paris, Troupenas, 1828.) Fragments of other works are in P. Paduucci's *Arte pratica di contrapunto*, vol. iii.—Ambros, iv. 104.

**BENINCORI, ANGELO MARIA**, born at Brescia, Italy, March 28, 1779, died at Belleville, near Paris, Dec. 30, 1821. Dramatic composer, pupil of Ghiretti, Rolla, and Cimarosa. He finished his musical education at the age of seventeen, and went to Spain in 1797 with his brother, also a musician, who died there, and left him without resources. On his return to Italy he brought out his opera, *Nitteti*, there, and soon after in Vienna, where he became a follower of Haydn. In 1803 he settled in Paris, where his quartets had been published. Failing in repeated

efforts to bring out some of his operas, and only moderately successful as a teacher, in spite of the variety of his musical accomplishments, he seemed about to score a triumph when commissioned to compose three acts of the opera *Aladin*, left unfinished by Isouard in 1818, but he died six weeks before the representation of the work, which obtained a brilliant success. Works: *Galatée ou le nouveau Pygmalion*, opera, 1804; *Hésione*, do. (1807); *Les parents d'un jour*, opérette, given in Paris, Théâtre Feydeau, 1815; *La promesse de mariage ou le retour au hameau*, do., Opéra Comique, 1818; *Les époux indiscrets*, do., Paris, 1819; Quartets for string instruments; Masses; Litanies; Hymns; etc.—Fétis.

**BENIOWSKI**; or, *Les Exilés du Kamtschatka* (The Exiles of Kamchatka), opera in three acts, text by Alexandre Duval, music by Boieldieu, first represented at the Théâtre Favart, Paris, June 8, 1800. Subject from "Les Mémoires de Beniowski," a Hungarian chevalier, who, a general in the Polish service, falls into the hands of the Russians and is exiled to Kamchatka. This, though not one of the composer's best works, met with a good reception and was much parodied. It was successfully revived at the Opéra Comique, July 20, 1824.—Pougin, Boieldieu, 60.

**BENNET, JOHN**, English composer of the latter part of the 16th and early part of the 17th centuries. He was possibly an organist, as he left some anthems and organ pieces in MS. Works: Madrigals to four voices (1599); All creatures now are merry minded (*Morley's Collection, The Triumphes of Oriana*, 1601); 5 compositions in parts (*Thomas Ravenscroft's, Briefe Discourse*, etc., 1614).—Hawkins, *Hist. of Music*, iii., 394; Grove; Fétis.

**BENNET, SAUNDERS**, born in England in last quarter of the 18th century, died in 1809. Organist of church at Woodstock. He composed anthems, songs, and glees, and sonatas, rondos, and variations for organ and pianoforte.

## BENNETT

**BENNETT, ALFRED**, born in Chichester, England, 1805, died in Oxford, 1830. Organist, son and pupil of Thomas Bennett. He became organist of New College, Oxford, and of the University in 1825, and received the degree of Mus. Bac. Works: Church Services and Anthems; Chants (with William Marshall, 1829); Songs.

**BENNETT, THOMAS**, born in England in 1779, died at Chichester, March 21, 1848. He was a chorister of Salisbury Cathedral, where he studied under Joseph Corfe; became organist of St. John's Chapel, Chichester, and in 1803 of Chichester Cathedral. Works: Introduction to Art of Singing (London, no date); Sacred Melodies (do.); Cathedral Selections, anthems, chants, etc. (do.).

**BENNETT, WILLIAM**, born near Teignmouth, England, in 1767, died in 18—. Organist, pupil at Exeter of Hugh Bond and William Jackson, and in London of Johann Christian Bach and of Schroeter. In 1793 he became organist of St. Andrew's Church, Plymouth. Songs and Glees (London, 1799); Anthems, and pianoforte and organ music.

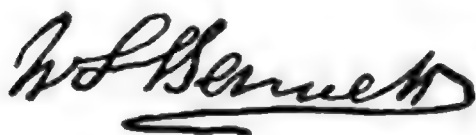
**BENNETT, Sir WILLIAM STERN-DALE**, born in Sheffield, England, April 13, 1816, died in London, Feb. 1, 1875. His father, an organist, died when he was three years old, and his education was cared for by his grandfather. At the age of eight (1824) he entered the choir of King's College Chapel at Cambridge, where his grandfather lived, and in 1826 was sent to London to study at the Royal Academy of Music. Here he studied composition under Lucas and Dr. Crotch, and pianoforte, first under W. H. Holmes, then under Cipriani Potter. His first composition of note was his D minor pianoforte concerto, op. 1, written in 1832 and played



by himself at the prize concert at the Academy in 1833. Mendelssohn was present and greatly encouraged the young composer. In 1836 the firm of Broadwood offered to pay his expenses for a year's study in Leipsic; here he came under the influence of Mendelssohn and Schumann, both of whom held his talent in high esteem. He came back to London after the specified year, but returned to Leipsic for another year's study in 1840. In 1843 he began to give successful chamber concerts in London, and in 1844 married Mary Anne Wood, daughter of a captain in the Navy. In 1849 he founded the London Bach Society, one of the results of which was the first performance in England of the Matthew-Passion, April 6, 1854. In 1853 he was offered the conductorship of the Leipsic Gewandhaus concerts, and in 1856 he was elected to the chair of musical professor at the University of Cambridge, and shortly afterwards received the degree of Mus. Doc. In 1856 he was also made permanent conductor of the Philharmonic Society, a post which he resigned ten years later to become principal of the Royal Academy of Music. In 1867 he received the Cambridge degree of M.A., and a salary of £100 was joined to his professorship. In 1870 the University of Oxford conferred upon him the honorary degree of D.C.L. He was knighted in 1871, and a scholarship was founded at the Royal Academy of Music out of the subscriptions to a public testimonial to him in St. James's Hall in 1872. He died after a short illness, and was buried in Westminster Abbey. Bennett has been called the first English composer of individual genius since Purcell; he certainly was the first English composer who got any real recognition in Germany. He has generally been considered as a follower and imitator of Mendelssohn, although the best English critics deny this. Yet he may truly be said to have held more by Mendelssohn than by Schumann. His compositions are noteworthy for an easy grace, refinement, and elaborate perfection

## BENOIST

of style. His best-known works are the concerto in F minor, op. 19; the pianoforte sextet, op. 8; the overture, *The Naiads*; the sonata, *The Maid of Orleans*; and the oratorio, *The Woman of Samaria*. His influence upon music in England, notably upon the introduction and study of Bach's works, was very strong and wholesome. Works: *The Woman of Samaria*, oratorio, for solo voices, chorus, and orchestra, op. 44, Birmingham Festival, 1867; *The May Queen*, a pastoral cantata (Chorley), for do., op. 39, Leeds Musical Festival, 1858; *Music to Ajax* (Sophocles), op. 45; *Ode* (Tennyson), for the opening of the International Exhibition, 1862, op. 40; *Cambridge Installation Ode* (Kingsley), 1862, op. 41; *Symphony in G minor*, op. 43; 4 Overtures, *Parisina*, op. 3 (1834-35), *The Naiads*, op. 15 (1836), *The Wood Nymph*, op. 20 (1840), *Paradise and the Peri*, op. 42 (1862); 4 concertos for pianoforte and orchestra, in D minor, op. 1, in E-flat, op. 4, in C minor, op. 9, in F minor, op. 19; *Caprice*, in E, for do., op. 22; *Sextet for pianoforte and strings*, op. 8; *Trio for do.*, op. 26; *Sonata for violoncello and pianoforte*, op. 32; for pianoforte solo; 2 sonatas, op. 13, and the *Maid of Orleans*, op. 46; *Capriccio*, op. 2; 3 Musical Sketches—*Lake*, *Millstream*, and *Fountain*, op. 10; 6 studies in *Capriccio* form, op. 11; 3 *Impromptus*, op. 12; 3 *Romances*, op. 14; *Fantasia*, op. 16; 3 *Diversions* (4 hands), op. 17; *Allegro grazioso*, op. 18; *Suite de Pièces*, op. 24; *Scherzo*, op. 27; *Introduction e Pastorale*, etc., op. 28; Two Studies—*L'Amabile e l'Appassionata*, op. 29; *Tema e Variazioni*, op. 31; *Preludes and Lessons*, 60 pieces, op. 33; *Rondeau—Pas triste, pas gai*, op. 34; *Flowers of the Month*, op. 36; *Rondeau à la Polonaise*, op. 37; *Toccata*, op. 38; *Sonatina in C*;



*Minuetto espressivo*; *Præludium*; *Romance—Geneviève*; *Songs*, *Anthems*, and *Four-part Songs*.—Leipsic Sig-

nale, March, 1875, No. 16; *London Mus. Times*, March 1, 1875; *Dwight's Journal*, xxxiv. 393, 409; *London Mus. Standard*, new series, viii. 88, 104; ix. 134; *Grove*, i. 224; *Fétis*; do., *Supplément*, i. 69; *Schumann, Music and Musicians*, i. 140; *Hiller, Musikalisches und Persönliches*, 156.

BENOIST, FRANÇOIS, born at Nantes, France, Sept. 10, 1794, died in Paris, May, 1878. Dramatic composer and organist, pupil in 1811 at the Paris Conservatoire, of Catel in harmony, and of Adam on the pianoforte, obtained in the same year the first prize in harmony, and in 1814 in pianoforte playing. After his cantata *Enone* had been crowned by the Institute of France in 1815, he spent three years in Rome and Naples, and on his return early in 1819 was made organist of the royal chapel, and soon after professor of the organ at the Conservatoire, whence he retired in 1872. He was also after 1840 chef du chant at the Opéra. L. of Honour, 1851. Works: *Félix et Léonore*, opera, given in Paris, Théâtre Feytaud, 1821; *La Gipsy*, ballet (with Marliani and Ambroise Thomas), Opéra, 1839; *Le Diable amoureux*, do. (with Reber), ib., 1840; *L'Apparition*, opera, ib., 1848; *Nisida ou les Amazones des Açores*, ballet, ib., 1848; *Pâquerette*, do., ib., 1851; *Requiem* mass for three men's voices and a child's voice, with organ ad libitum (Paris, Veuve Canaux); *Compositions for the organ under the title, Bibliothèque de l'organiste* (ib.).—*Fétis*; do., *Supplément*, i. 69; *Riemann*.

BENOÎT, PETER (LÉONARD LÉOPOLD), born at Haerlebeke, West Flanders, Aug. 17, 1834, still living, 1888. Dramatic composer, pupil of Fétis at the Brussels Conservatoire, where he won the second prize in 1853 and the first in 1854. Two years later he wrote the music of several Flemish melodramas for the Théâtre du Parc, of which he was made chef d'orchestre in December, 1856. Having obtained the grand prize in 1857 for his cantata *Le Meurtre d'Abel*, performed at the Conservatoire, he studied several months at Leipsic,



## BENONI

and then visited Dresden, Prague, Munich, and Berlin. After his return to Belgium he brought out a solemn mass at Brussels and at Ghent, and in 1861 went to Paris, where his French opera, *Le Roi des Aulnes*, was accepted at the Théâtre Lyrique; while waiting for its performance (which never took place), he conducted (1862) the orchestra at the Bouffes Parisiens, returned in the same year to Brussels, and in 1867 became director of the Conservatory (Flemish School of Music) at Antwerp. In this position he has since been most active as the chief promoter of a national tendency in music, making the Flemish language and Flemish traditions the basis for all his compositions. Officer of Order of Leopold. Works: *De belgische Natie*, melodrama, given at Brussels, Théâtre du Parc, 1856; *Het dorp in't gebergte*, comic opera, ib., 1856; *Ave Maria* for eight voices in two choruses, performed at the Cathedral in Berlin, 1858 (Berlin, Bote & Bock); 6 melodies for a single voice with pianoforte (Brussels and Mainz, Schott Frères); *Douze pensées naïves*, for do. (ib.); 12 motets (ib.); *Petite cantate de Noël*, 1860; *Te Deum*, 1863; *Requiem Mass*, 1863; *Quadrilogie* (a combination of the last three works and his solemn mass), performed at Antwerp, 1864; *Concerto for pianoforte with orchestra*, do. for flute with orchestra, *Lucifer*, Flemish oratorio, Brussels, 1866; *Isa*, Flemish opera, ib., 1867; *De Schelde*, oratorio, 1869; *Cantata*, 1869; *L'Église militante, souffrante et triomphante*, religious drama for soli and chorus with organ, violoncelli, double-basses, trumpets, and trombones, Antwerp, 1871; *De Oorlog (War)*, oratorio, ib., 1873; *La Colonne du Congrès*, cantata, Brussels; *Cantata in 3 parts*, Liège; *Prométhée*, oratorio, Ghent; *Hymne à l'Harmonie*, Antwerp; *Chant de la Lys*, cantata, Courtrai, 1875; *De Maeyers*, choral symphony; *Kinder-cantate*; *Music for Charlotte Corday*, historical drama by Ernest Van der Ven, Antwerp, Flemish Theatre, 1876; besides ballades, Lieder, choruses

without accompaniment, a collection of 20 motets, with organ (Brussels). He has also written articles for the *Messenger des Arts*, *Le Guide Musical*, and *L'Art Universel*.—Fétis; do., *Supplément*, i. 70; Riemann; Viotta.

**BENONI, JULIUS**, born at Střelohostic, Bohemia, in 1833, still living, 1888. Dramatic composer, and pianist, first instructed at Silberberg, Bohemia, whence he was taken to Vienna by the Countess von Taaffe, and educated with her children; showed early a remarkable talent for improvisation, which won him the favour of Prince Metternich. He played in a concert at court in 1843, then studied composition under Donizetti and Simon Sechter. In 1855 he gave up his musical career, studied farming, and assumed the administration of an estate in Bohemia. Works—Operas: *Die Wunderblume*, given in Vienna, Palace of Count Taaffe, 1847; *Emma*, ossia *Il Protettore invisibile*, ib., Kärnthnerthor Theater, 1851; *Giovanna da Ponte*, Prague, 1855; *Vocal Mass*, Vienna, 1843; *Ave, regina cœlorum*, ib., 1843; *Lied vor der Schlacht*, chorus with orchestra; Songs and romances.—Mendel; Wurzbach.

**BE NOT AFRAID.** See *Fürchte dich nicht*.

**BENTAYOUX (Ben-Tayoux), FRÉDÉRIC**, born at Bordeaux, June 14, 1840, still living, 1888. Dramatic composer, pupil at the Conservatoire, Paris, of MarmonTEL on the pianoforte, of Émile Durand in solfeggio, of Colin and Bazin in harmony, and of Carafa in composition. Works—Operettas: *Pa-tchou-ly*, given in Paris, Folies Bergère, 1875; *Bobine*, ib., 1876; *Le Dompteur de Bougival*, Folies Marigny, 1875; Many pianoforte pieces of light calibre, and romances and chansons.—Fétis, *Supplément*, i. 72.

**BENTLEY, JOHN MORGAN**, born in Manchester, England, Sept. 3, 1837, still living, 1888. Organist of St. Philip's, Salford, 1855; St. Stephen's, Manchester, 1860; St. Saviour's, ib., 1866; Bowdon



## BENVENUTI

Parish Church, 1868 ; and of Cheadle Abbey, 1877. He has been the conductor of



several musical societies, and in 1870 established the Academy of Music, St. Ann's, Manchester. In 1877 he received the degree of Mus. Bac., and in 1879, Mus. Doc., Cambridge. In 1881 he was appointed

local examiner for the Royal Academy of Music. Works: Gethsemane, dramatic cantata (Mus. Bac. exercise), 1877 ; What is Life ?, oratorio (Mus. Doc. do.), 1879 ; Yuletide, cantata for mixed voices (Hutchings & Romer) ; The Golden Butterfly, cantata for female voices (Hutchings) ; *Horræ Sacrae*, series for violin and pianoforte ; The Two Violinists, duets for violins, with pianoforte accompaniment ; Vesper Canticles ; Symphony for full orchestra (MS.) and other orchestral works ; Songs, etc.

**BENVENUTI, NICOLÒ**, born at Pisa, May 10, 1783, died (?). Dramatic composer, pupil of his father, whom he succeeded as maestro di cappella of the Cathedral at Pisa. Works: 6 masses for 4 and 6 voices, with orchestra ; 2 Vespers ; *Il ratto di Proserpina*, cantata for 3 voices with chorus, Pisa, 1806 ; *Ariana e Teseo*, ib., 1810 ; *Il Werter*, farce, ib., 1811 ; 12 symphonies for grand orchestra ; Sonatas for pianoforte ; do. for organ ; Variations, etc.—Fétis.

**BENVENUTI, TOMMASO**, born in Italy about 1832, still living, 1888. Dramatic composer, author of the following operas: *Valenzia Candiano*, given at Mantua, 1856 ; *Shakespeare*, Parma, 1861 ; *La Stella di Toledo*, Milan, Teatro della Canobbiana, 1864.—Fétis, *Supplément*, i. 72.

**BENVENUTO CELLINI**, French opera in two acts, text by Léon de Wailly and Auguste Barbier, music by Hector Berlioz, represented at the Académie Royale de Musique, Paris, Sept. 3, 1838. It was received

with general reprobation by the critics and was withdrawn after three representations. It was given at Covent Garden, London, in three acts, June 25, 1853. The second overture to this opera is now called *Le Carnaval romain*. The same subject has been treated by Franz Lachner, Munich, 1849 ; Louis Schlösser, Darmstadt, 1845 ; by Leo Kern, text by Prechtler, Pesth, 1854 ; by Orsini, Naples, 1875 ; and by Bozzano, text by Perosio, Genoa, 1877.

**BENZ, JOHANN BAPTIST**, born at Lauchheim, Württemberg, June 17, 1807, still living, 1888. Church composer, first instructed by Dreger, choir director at Ellwangen, then travelled with a family as tutor, and in 1831 became instructor of German at the Collège at Châlons-sur-Marne. In 1836–38 he studied in Rome the old church music, in personal intercourse with Baini, and through the agency of Cardinal Wiseman was appointed to a position at the Catholic College at Oscott, England, whence he went in 1841 to Birmingham, as choirmaster and organist of the new cathedral. In 1843 he returned to Germany, lived in Munich and Vienna, until called to Speyer in 1846 as professor of music at the seminary, and organist of the cathedral. Works: *O clemens, o pia, o dulcis virgo Maria*, festival mass, Speyer, 1853 ; 4 masses, for three and four voices, with organ ; Offertories, graduales, etc. ; *Harmonia sacra*.—Mendel.

**BERARDI, ANGELO**, born at Sant' Agatha, Bologna, about the middle of the 17th century. Church composer, maestro di cappella at Viterbo, then (1681) of the cathedral at Spoleto ; Canon at Viterbo in 1687, and maestro di cappella of Sta. Maria in Trastevere, Rome, 1693. Works: Requiem mass for 5 voices (1663) ; Motets for 2–4 voices (1665) ; Psalms (1675) ; Offertories (1680).—Fétis ; Schilling.

**BÉRAT, FRÉDÉRIC**, born at Rouen in 1800, died in Paris, Dec. 2, 1855. Vocal composer, went early to Paris, where he formed an intimate friendship with Béranger.

## BERBIGUIER

ger, and set many of his poems to music, attaining great popularity. The best known of his romances and chansonettes, which are still sung in France, are : *Ma Normandie*, *Le départ*, *À la frontière*, *La Lisette de Béranger*, *Bibi, mon chéri*, *C'est demain qu'il arrive*, etc.—Fétis; Mendel.

**BERBIGUIER, BENOÎT TRANQUILLE**, born at Caderousse (Vaucluse) Dec. 21, 1782, died at Pont-Levoy, near Blois, Jan. 29, 1838. Flute player, pupil at the Paris Conservatoire of Wunderlich on the flute, and of Berton in composition. He was drafted for the army in 1815; his professional life began in 1819 and was spent in Paris until 1830. His playing was remarkable for its technique and purity of tone. Works: 15 books of duets for two flutes; 2 do. for flute and violin; 6 grand solos for flute; 10 concertos for do.; 7 books of sonatas for do. with bass or viola; 8 variations with pianoforte or orchestra; 6 do.; 6 books of trios for three flutes; One do. for two flutes and viola; One do. for flute, violin, and viola; Several suites of duets for two flutes; Grand duo concertante for flute and pianoforte; Several fantasias, romances, etc., for do.; Method for flute.—Fétis; Mendel.

**BERCHEM** (Berghem), **JACQUES** (Jachet), born in Flanders, beginning of the 16th century, died about 1580. Vocal composer, and one of the most famous contrapuntists of his century. He passed most of his life, 1535–65, in the service of the Duke of Mantua, whence he was called by the Italians *Giachetto di Mantova*, as well as to distinguish him from *Giachetto di Reggio*, who was *Jachet de Werts*. He is sometimes confounded, too, with *Jachet de Buus*. Works: 26 motets, *Iacheti musici celeberrimi atque delectabilis*, etc. (Venice, 1539); Second edition, with two more motets, *Il primo lib. de motetti* (Venice, 1540); 93 stanzas of Ariosto's "*Orlando Furioso*," set to four-part music (Venice, 1561). In the MS. of the 16th century in the Royal Library, Munich, are three of his masses for five voices, under the name of *Iaches de*

Mantua. In a collection published at Venice in 1544 is a mass by *Jachet Bergem* on the chanson, *Mors et fortuna*.—Biog. nat. de Belgique; Fétis; Gerber; Schilling.

**BEREITE DICH, ZION**, alto aria in *A minor*, with accompaniment of oboe d'amore and violins, in unison, fagotto and continuo, from Johann Sebastian Bach's *Weinachts-Oratorium*, Part I.

**BERENICE**, daughter of Agrippa I of Judæa, wife of her uncle Herod, King of Chalcis, afterwards of Polemon, King of Cilicia, and later at Rome beloved by the Emperor Titus, is the subject of many operas: Music by Freschi, Venice, 1680; by Strungk, Leipsic, 1698; by Bronner, text by Hinsch, Hamburg, 1702; by Porpora, Rome, 1710; by Orlandini, Venice, 1725; by Domenico Sarri, Naples, 1725; by Ferrandini, Munich, 1730; by Araja, Florence, 1730; by Avondano, about 1730; by Fasch, Zerbst, about 1739; by Galuppi, Italy, 1741; by Perillo, Venice, 1757; English opera, music by Charles Frederick Abel, London, 1764; by Piccinni, Naples, 1764; by Rust, Parma, 1786; by Spontini, Naples, 1798; by Zingarelli, Rome, 1811; *Tito e Berenice*, music by Caldara, text by Capeca, Rome, 1714; *Berenice in Roma*, by Raimondi, Naples, 1823; *Titus et Berenice*, by Gastinel, Paris, 1860; *Berenice in Siria*, by Carafa, Naples, 1818; *Berenice*, pasticcio, music by Johann Christian Bach, in collaboration with Hasse, Galuppi, and Ferrandini, London, 1764.

**BERENICE**, Italian opera in three acts, author of text unknown, music by Handel, first represented at Covent Garden, London, May 18, 1737. The MS. in Buckingham Palace is dated at the beginning, Dec. 18, 1736, and at the end, Jan. 27, 1737. The libretto, which is probably older than the music, has the following characters: *Berenice*, *Selene*, *Alessandro*, *Demetrio*, *Arasace*, *Fabio*, and *Aristobolo*. The scene is laid in Egypt, of which *Berenice* is queen. The part of the hero was sustained by *Gioacchino Conti*, called *Gizziello* (1714–61), an artificial soprano, one of the greatest sing-

## BERENS

ers of the 18th century. The work, in spite of its excellence, had but four representa-



Gioacchino Conti, called Gizziello.

tions, after which Handel closed his theatre. Published first by Walsh; full score by Händelgesellschaft (Leipzig, 1883).—Schœlcher, Handel, 186; Rockstro, 192; Chrysander, ii. 398.

**BERENS, HERMANN**, born in Hamburg, Germany, in 1826, died in Stockholm, May 9, 1880. Dramatic composer and pianist, son and pupil of Karl Berens (flutist, 1801–57); went in 1843 to Dresden, where he studied composition under Reissiger, made a concert tour through Germany with Marietta Alboni in 1845, then returned to Hamburg. In 1847 he was invited to Stockholm, where he established chamber-music concerts. He went as musical director to Örebro in 1849, whence he returned to Stockholm in 1860 as Kapellmeister of the Mindre Theatre; later he was made Court-Kapellmeister, professor and member of the Academy. Works: *Violetta*, opera, given in Stockholm; *Der Sommernachts-traum*, operetta, ib., Royal Theatre, 1856 (twenty-five times); *Lully und Quinault*, do., Mindre Theatre, 1859; *Riccardo*, do., ib., 1869; Music to *Kodros*, Greek drama, given in Hamburg; Symphonies; Overtures; Cantatas; Quartet for pianoforte and strings; Trio; etc.—Fétis; do., *Supplément*, i. 65; Mendel; Riemann; Schilling.

**BEREZOVSKY, MAXIMUS SAZONOVICH**, born at Gluchov, Ukraine, in 1745, died by suicide in 1777. Church composer, studied music at the Academy at Kiev, and under Martini at Bologna, whither he was sent in 1765 by Catherine II., after having been a singer in the imperial chapel at St. Petersburg. He returned from Italy in 1774, possessed of rare knowledge, but, disappointed in his expectation of obtaining a position as vocal instructor in the imperial chapel, he shot himself. He composed in the manner of the old Italian masters, endeavoured to improve the service of the Greek Church, and was the first in Russia to introduce double choruses. He was a member of the *Accademia Filarmonica*, Bologna.—Fétis.

**BERG, KONRAD MATHIAS**, born at Colmar, April 27, 1785, died at Strasburg, Dec. 13, 1852. Pianist, pupil at Mannheim of Fränzl on the violin, 1804–5, then in Paris at the Conservatoire on the piano-forte in 1806–7. He settled at Strasburg in 1808, thence visited Paris in 1810, 1818, 1835, and 1851, and Vienna in 1817, making the acquaintance of Beethoven, Hummel, and Czerny; and Darmstadt in 1825, where he formed a friendship with Gottfried Weber and Rinck. Works: Three concertos for pianoforte and orchestra; Rondo for do., op. 24; Sonatas for pianoforte and violin, op. 9, 23, and 25; Duo with variations, for 2 pianofortes, op. 12; Trios for pianoforte, violin, and violoncello, op. 11, 15, 16, and 20; Quartet, op. 33; Four string quartets; Sonatas for pianoforte, op. 5 and 30; Fantaisies and rondeaux for do.; Variations for do. and violin; *Die Nixe des Mummelsees*, ballad for soprano.—Fétis; Mendel.

**BERGER, LUDWIG**, born in Berlin, April 18, 1777, died there, Feb. 16, 1839. Pianist, pupil of Gärlich, then in Dresden of Johann Gottlieb Naumann, and again at Berlin of Clementi, whom he followed to St. Petersburg in 1805, and thence via Stockholm in 1812 to London, whither Clementi had gone in 1810; he returned to



## BERGERE

**Berlin in 1814.** As a pianist and teacher he was highly esteemed; his compositions are meritorious, but met with little success, appealing to the trained musician rather than the amateur. Works: *Sonate pathétique*, op. 1 (Leipsic, Peters); *Preludes and fugues*, op. 5 (Berlin, Schlesinger); *Préludes à la turque*, op. 8 (ib.); *Sonatas*, op. 9, 10, 18 (ib.); *Twelve études*, op. 11 (Hamburg, Christiani); *Rondeau pastoral* (ib.); *Toccata* (Leipsic, Breitkopf & Härtel); *Sonata for four hands*, op. 15 (Berlin, Lane); *3 military marches*, op. 16 (ib.); *3 infantry marches* (ib.); *Variations on Russian and Norwegian airs*; *Orestes*, opera; *Symphony*, performed by Mendelssohn in Berlin, 1832; *8 collections of songs* (Offenbach, André); *Several do. of four-part songs for male voices* (Berlin, Hamburg, and Offenbach). Unpublished: *2 symphonies*; *Concerto for pianoforte*; *String quartets*; *18 variations on "Ah! vous dirai-je, maman"*; *Kyrie and Gloria a cappella for four solo and eight chorus parts*; *Canons, fugues, marches, and songs*.—*Allgem. d. Biogr.*, ii. 380; *Allg. mus. Zeitg.*, xli. 186; *Fétis*; *Reilstab*, Ludwig Berger, ein Denkmal (Berlin, 1846).

**BERGÈRE CHÂTELAINÉ**, LA, opéra comique in three acts, text by Planard, music by Auber, first represented at the Opéra Comique, Paris, Jan. 27, 1820. This, the first successful work of the composer, opened to him a long and prosperous career.

**BERGERS, LES** (The Shepherds), opéra comique in three acts, text by Hector Crémieux and Philippe Gille, music by Offenbach, first represented at the Bouffes Parisiens, Paris, Dec. 11, 1865. The first act, *L'idylle*, represents Arcadian shepherd life; the second, *Le trumeau*, the shepherd of the rococo age, with music in the style of the seventeenth century; the third, *La bergerie réaliste*, the shepherd of real life.

**BERGGELST, DER** (The Spirit of the Mountain), romantic opera in three acts, text by Döring, music by Spohr, represented at Cassel, March 24, 1825. Subject from the "Rübezahl" of Musæus. See also *Rübezahl*.

**BERGGREEN, ANDREAS PETER**, born in Copenhagen, March 2, 1801, still living, 1888. Instrumental and vocal composer; took up music as a profession after having first been compelled to study law, became organist at Trinity Church, Copenhagen, in 1838, professor of vocal music at the Metropolitan School in 1843, and inspector of the same branch in all public institutions. Works: *Collection of songs, with guitar* (Copenhagen, 1822, 1823); *Romances* (ib., 1823); *Ballads and Romances* (ib., 1824); *Variations for guitar* (ib., 1825); *Wedding Cantata* (1829); *Billedet og bustan* (The Portrait and the Bust), comic opera, given at Copenhagen, 1832; *Songs for the use of schools* (1834–39); *Popular songs and national and foreign melodies, for pianoforte* (1842–47); *Twelve Swedish songs* (1846); *National songs* (1848); *Songs to poems of Bellmann* (1850); *Six Swedish songs of Runeberg* (1852); *Several cantatas*.—*Fétis, Supplément*, i. 74; *Riemann*.

**BERGHEM.** See *Berchem*.

**BERGMANN, JOSEF**, born at Černocho, Bohemia, July 26, 1822. Composer, first instructed by his father, then in Prague pupil of Josef Krejčí; went as organist and choirmaster to Jungbunzlau in 1862, and as choir-director and vocal instructor to Smichov (Prague) in 1867. Works: *Pijakovo dědictví* (The Toper's Bequest), cantata; *Choruses for male voices*; *Transcriptions of national Czech melodies*; *Chant des Sirenes*, for pianoforte (1st prize, Vienna); *Other pianoforte pieces*; *Songs*.—*Mendel*.

**BERGSON, MICHAEL**, born at Warsaw in May, 1820, still living, 1888. Dramatic composer and pianist, pupil of Friedrich Schneider at Dessau; went in 1842 to Italy, and after his return lived for several years in Berlin and Leipsic, then settled in Paris. In 1863 he became professor of the pianoforte at the Conservatory in Geneva, soon after its director, but went a few years later to London. Works: *Luisa di Montfort*, opera, given at Florence, Teatro de la Pergola, 1846, Leghorn, 1847, Hamburg, 1849;



## BERGT

*Qui va à la chasse, perd sa place*, operetta, Paris, 1859; Trio for pianoforte, violin, and violoncello; Duo dramatique for pianoforte and violoncello; Three duos for pianoforte and violin, for pianoforte and clarinet; Concerto in E minor; Fantasias; Mazourkas; Pièces de Salon; German songs.—Fétis; do., Supplément, i. 358; Riemann.

**BERGT, CHRISTIAN GOTTLÖB AUGUST**, born at Oederan, Saxony, June 17, 1772, died at Bautzen, ib., Feb. 10, 1837. His taste for music was aroused in 1790 at Leipsic, where he was completing his theological studies, and he gave himself up to the study of the organ, harmony, and composition. In 1801 he wrote his first musical compositions, consisting of Lieder, sonatas for pianoforte, and an intermezzo, *List gegen List*. He played the organ at several of the churches of Leipsic as an amateur, but his reputation was soon established, and in 1802 he was made organist of the principal church at Bautzen, and soon after professor at the seminary and director of the singing society. From that time he became a celebrated teacher of music, and had many illustrious pupils. He wrote a treatise, "*Etwas zum Choral und Dessen Zubehör*," much used in the seminaries (Leipsic, 1832), and, "*Briefwechsel eines alten und jungen Schulmeisters über allerhand Musikalisches*" (Zittau und Leipsic, 1838). Works: The Passion, oratorio, in three parts, op. 10; So weit der Sonne Strahlen, hymn for four voices and orchestra, op. 17; Easter hymn, Christus ist erstanden, for four voices and orchestra, op. 18; A Te Deum; A collection of religious songs; The ancient canticle, Herr Gott dich loben wir, reset for four voices, with four trombones, trumpets, cymbals, and organ. These have been much used in all the German churches. Operas: *Laura e Fernando*; *Die Wunderkur*; *Erwin und Elmire*, by Goethe; *Das Ständchen*; *La Fête anniversaire de la naissance du poëte*; *Mitgefühl*. For the orchestra and for chamber music he wrote symphonies, sonatas for pianoforte and violin, German dances, a

wedding cantata, and two collections of Lieder for several voices and pianoforte. His *Congé*, Lieder for one voice with pianoforte, had a wonderful success, and was published in all the large towns of Germany.—Allgem. d. Biogr., ii. 398; Allgem. mus. Zeitg., xxxix. 454; Fétis; Gerber.

**BÉRIOT, CHARLES AUGUSTE DE**,



born at Louvain, Feb. 20, 1802, died in Brussels, April 8, 1870. Violinist, founder of the modern Franco-Belgian school of violin-playing, the first after Paganini to adopt a brilliant

and effective mode of playing, in opposition to the classic severity of the old French school. De Bériot received his earliest instruction on the violin from Tiby, a provincial teacher, and when nine years old performed in public a concerto by Viotti. In 1821 he went to Paris, where he was assisted in his studies by Viotti and Baillot. After a successful début there, De Bériot played frequently in England, where he was announced on his first appearance at the Philharmonic Society, May 1, 1826, as "*Violon de la chambre de sa Majesté le Roi de France*." He was solo violonist to the King of the Netherlands from the date of his return to Belgium until the Revolution of 1830. From the latter year until 1835 he made a professional tour through England, France, Belgium, and Italy, with Maria Malibran, whom he married (1835). In 1836 he settled in Brussels, reappearing in public in 1840, when he travelled through Germany. He was professor of violin playing at the Brussels Conservatoire from 1843 to 1852, when he retired from loss of eyesight. De Bériot wrote a great deal of popular and brilliant music for the violin. His published compositions consist of four trios for pianoforte, violin, and violoncello;

## BÉRIOT

seven concertos ; eleven airs variés ; and a number of duos brillants for pianoforte and violin in conjunction with Osborne, Thalberg, and other pianists. He was author of an instruction book entitled : *Premier guide des violonistes* ; of several books of studies for the violin, and of *Méthode de violon en trois parties* (Paris, 1858), which is his best work. He was, too, a clever painter and sculptor. His bust of Mme Malibran is at



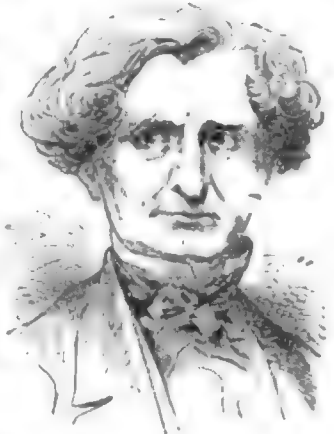
the Italiens, Paris, and a violin constructed by him belongs to Prince Youssoupoff, in Russia.—Fétis ; do., *Supplément*, i. 74 ; Mendel ; Riemann ; Wasielewski, *Die Violine und ihre Meister*, 380.

**BÉRIOT, CHARLES WILFRID DE**, born in Paris, Feb. 12, 1833, still living, 1888. Pianist, son of Charles de Bériot and Maria Garcia Malibran. He made his début in a concert at Louvain, when scarcely ten years of age, then studied at the Collège Louis-le-Grand in Paris, until 1848, when he went to Brussels. Works : Two concertos for pianoforte, with orchestra ; Two fragments symphoniques ; Trio ; Morceaux de genre (about 50) for pianoforte ; Many songs.—Fétis, *Supplément*, i. 75.

**BERLIJN** (Berlyn), **ARON WOLF**, born at Amsterdam, May 2, 1817, died there, Jan. 16, 1870. Dramatic composer, pupil of Bernhard Koch on the pianoforte and of Ludwig Erk in composition ; went in 1839 to Leipsic, where he studied counterpoint under Gottfried Wilhelm Fink ; then visited the most important cities of Germany, before returning to Amsterdam, whence he visited Brussels in 1844 and Paris in 1845-46. For several years after, he was leader of the orchestra at the Royal Theatre. Order of Oaken Crown, 1843 ; Gold medal of merit of Belgium and Denmark, 1845 ; Greece, 1846 ; Sweden and Austria, 1848 ; Holland, 1858 and 1860 ; Saxe-Coburg,

1864 ; and Nassau. Member of the Academy of St. Cecilia, Rome. Works—Operas : *Die Bergknappen*, *Der Schatzgräber*, given at Amsterdam, 1841 ; *Runal, ou L'esprit du feu*, ib., 1844 ; *La déroute de Culloden*, ib., 1846 ; 5 other operas ; 7 ballets. *Moses on Nebo*, oratorio, performed at Magdeburg, 1844 ; *Ouverture triomphale*, Brussels, 1844 ; *Die Matrosen am Ufer*, symphonic cantata, Amsterdam, 1848 ; *Symphony*, Cassel, 1857 ; *A Mass* ; *Tantum ergo* ; cantatas, overtures, psalms, quartets for string instruments, fantasias for orchestra, nocturnes, songs with pianoforte, four-part songs, etc.—Fétis ; do., *Supplément*, i. 77 ; Mendel ; Viotta.

**BERLIOZ, HECTOR (LOUIS)**, born at La Côte-Saint-André, near Grenoble, France, Dec. 11, 1803, died in Paris, March 9, 1869. His father, Louis Berlioz, was a physician, and intended his son for the same career. In 1822 he was sent to Paris to study medicine under Amussat ; he also attended lectures on chemistry by Thénard and Gay-Lussac, and on literature by Andrieux. But the passion for music proved too strong and, in spite of his parents, he gave up medicine, and took private lessons in composition under Lesueur. He had already begun composing, and a mass of his composition was given at the Church of Saint-Roch in 1825. In the following year he failed to be admitted as competitor for the prize for composition at the Institut des Beaux-Arts, but on Aug. 26, 1826, he was regularly inscribed in the books of the Conservatoire, and on Oct. 2d he entered Reicha's counterpoint class. In 1827 he competed for the first time with a cantata, *Orphée*, but got no prize. In 1828 he gave his first concert at the Conservatoire, and in the competition got the second prize



for composition with his cantata *Herminie*. In June, 1829, he failed to get a prize for his cantata *Cléopâtre*, but in 1830 he won the *prix de Rome* with his cantata *Sardanapale*. This crowning success brought about a final reconciliation with his family, with whom he had broken several times. His important compositions up to this time were: *Overture to the Francs-Juges*, 1827; *Huit scènes de Faust*, 1828, afterwards destroyed; *Mélodies irlandaises*, 1829; *Symphonie fantastique* and *Fantaisie sur la Tempête*, 1830. Within this period fall also his first passion for Henrietta Smithson, the Irish actress, whom he subsequently married (1833), and his liaison with Camilla Moke (concerning his rupture with whom, see *Mémoires*, 121, and *Hippeau*, *Berlioz intime*, 219). Early in 1831 he set out for Rome, where he remained two years, at the *Académie de France*. During this period he wrote, among other things, the overture to *Rob Roy*, which he afterwards destroyed. He returned to Paris in 1832. Near the end of 1842 he set out on his first concert trip to Germany, in which he met with flattering success. In 1846 he made an equally successful tour through Austria, Hungary, Bohemia, and Silesia, and in 1847 he made a similar trip to Russia. In 1852 he went to London, where he conducted the first series of New Philharmonic concerts; and in 1853 he conducted his *Benvenuto Cellini* there. His wife died (after having been separated from him since 1841), March 3, 1854, and he married soon after Marie Martin, or, as she was known by her mother's name, Marie Recio, who died in 1862; she had been his mistress from 1841 up to the time of her marriage, and was the main cause of his rupture with his first wife. His last years were years of intense and almost constant suffering from an affection of the intestines. The failure of his opera, *Les Troyens à Carthage*, in 1863, and the death of his son Louis in 1867, were blows from which he never recovered. He, however, made one more trip to Russia, on invitation of the Grand Duchess Hélène, and one to Vienna to

conduct his *Damnation de Faust*. Berlioz was the head of the modern French orchestral school, and may be called the father of modern orchestration. He occupied very much the position in French music that Victor Hugo did in French literature. He was a thorough romanticist, but, with all his disdain for tradition, he never sympathized with the Wagnerian movement in Germany. His success in France was limited during his lifetime, although he had his coterie of admirers; but his true popularity in his native country began only after his death. Now he is looked up to as the greatest of modern French composers; as a master of the orchestra he is unsurpassed. His most popular composition is the *Damnation de Faust*. He considered the *Requiem*, the *Roméo et Juliette* symphony, the *Te Deum*, and *Les Troyens* as his greatest works. He never played on any instrument, except a little on the guitar and flute. He was for a long time musical critic on the *Journal des Débats*. He was appointed librarian to the Conservatoire in 1838, and elected to succeed Adolphe Adam at the Institut in 1856. He was Chevalier of the Legion of Honour. Works—Dramatic: *Benvenuto Cellini*, opera semi-seria, op. 23, given in Paris, Opéra, Sept. 3, 1886; *Béatrice et Bénédict*, comic opera, Baden-Baden, Aug. 9, 1862, conducted by the composer; *Les Troyens*—I. *La prise de Troie*, opera in three acts, never performed, II. *Les Troyens à Carthage*, opera in five acts, Paris, Théâtre Lyrique, Nov. 4, 1863; *Lelio, ou Le retour à la vie*, lyric monodrama, op. 14b (2d part of the *Épisode de la vie d'un artiste*). Vocal—With orchestra: *La damnation de Faust*, legend in four parts, op. 24, ib., Opéra Comique, Dec. 6, 1846, conducted by the composer. *L'Enfance du Christ*, sacred trilogy, op. 25, Paris, Salle Herz, Dec. 10, 1854, conducted by the composer; *Sara la baigneuse*, ballad for three choruses, op. 11; *Roméo et Juliette*, dramatic symphony with chorus, solos, and prologue in choral recitative, op. 17; *Tristia*, a collection of two choruses,



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and a funeral march with chorus, op. 18 ; *Vox Populi*, two grand choruses, op. 20 ; *L'Impériale*, cantata for two choruses, op. 26, Palais de l'Industrie, Champs Elysées, 1855, conducted by the composer ; Grande messe des morts, *requiem*, op. 5 ; *Te Deum* for three choruses and organ obligato, op. 22 ; *La belle Isabeau*, for chorus ; *Le cinq mai*, cantata for bass and chorus, op. 6 ; *Les nuits d'été*, six songs with small orchestra, op. 7 ; *La captive*, rêverie (Victor Hugo), for contralto, op. 12. Vocal—With pianoforte: *Irlande*, 9 melodies (Thomas Moore), for one or two voices, or choruses, op. 2 ; *Fleurs des Landes*, five songs, op. 13 ; *Feuillets d'album*, three songs, one of which is with chorus, op. 19 ; *Le temple universel*, chorus for 4 voices ; *Prière du matin*, do. for 2 voices ; *Le chasseur danois*, for bass. Instrumental : *Symphonie fantastique*, op. 14a, first part of *Épisode de la vie d'un artiste* ; Grande *symphonie funèbre et triomphale*, for full military band, with string orchestra, and chorus ad libitum, op. 15 ; *Harold en Italie*, symphony with viola obligata, op. 16 ; 5 overtures, *Waverley*, op. 1, *Les Francs-Juges*, op. 3, *Roi Lèar*, op. 4, *Le carnaval romain*, op. 9 (second overture to Benvenuto Cellini), *Corsaire*, op. 21 ; *Rêverie et caprice*, romance for violin, with orchestra or pianoforte, op. 8. Eight scenes from Goethe's *Faust* (destroyed, not to be confounded with *La damnation de Faust*) ; *Resurrexit et iterum venturus*, for chorus with orchestra (1831) ; *Quartetto e coro dei Maggi*, for mixed voices, with orchestra (1832) ; *Intrata di Rob Roy MacGregor* (1832). Transcriptions : *La Marseillaise*, arranged for chorus and full orchestra ; *Léopold de Meyer's Marche marocaine*, for full orchestra ; *Weber's Invitation à la valse*, for do. ; Accompaniment to Schubert's *Erlkönig*, do. ; do. to Martini's *Plaisir d'amour*, for small orchestra. He was the author, also, of the following literary works : " *Voyage musical en Allemagne et en Italie* " (2 vols.,

Paris, 1844) ; " *Les soirées de l'orchestre* " (ib., 1853) ; " *Les grotesques de la musique* " (ib., 1859) ; " *À travers chants* " (ib., 1862) ; " *Mémoires*," etc., 1803–1865 (ib., 1870; English translation, London, 1884) ; " *Traité d'instrumentation* " (Paris). A German edi-

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tion of his literary works is entitled " *Gesammelte Schriften* " (Leipsic, 4 vols., 1865). —Edmond Hippeau, *Berlioz intime* (Paris, 1883) ; *Berlioz artiste* (in press) ; Xavier Eyma et Arthur de Lucy, *Écrivains et artistes vivants* (Paris, Librairie universelle, 1840) ; Eugène de Mirecourt, *Berlioz* (Paris, 1856) ; Georges de Massougnès, *Berlioz, son œuvre* (ib., Richault et Dentu, 1870) ; *Revue et Gazette musicale de Paris* (1870–71) ; D. Bernard, *Correspondance inédite*, (ib., 1879) ; H. M. Dunstan, *Life and Letters of Berlioz* (trans. from Bernard, London, 2 vols., 1882) ; Joseph Bennett, *Berlioz* (London, 1883) ; Alfred Ernst, *L'œuvre dramatique de H. Berlioz* (Paris, 1884) ; Wm. F. Apthorp, *Hector Berlioz* (New York, 1879) ; Georges Noufflard, *Hector Berlioz et le mouvement de l'art contemporain* (Paris, 1885) ; *Leipsic Signale*, March 15, 1869, February, 1879, No. 16 ; *London Musical Times*, xxi. 272, 326 ; *Dwight's Journal*, xxiii. 25, 33, 41, 49 ; xxix. 10, 11 ; *London Mus. Standard*, new series, xvii. 264, 294 ; *Ambros, Bunte Blätter*, i. 93 ; Mirecourt, *Berlioz* (Paris, 1856) ; Griepenkerl, *Ritter Berlioz in Braunschweig* (Brunswick, 1843) ; Hanslick, *Musikalische Stationen*, 190.

BERLS, JOHANN RUDOLF, born at Alach, near Erfurt, May 8, 1758, died at Rhöda, Thuringia (?). Organist, pupil of Creuzmüller on the pianoforte and violin,



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of the cantor Weimar in singing, of Reichardt on the organ, and of Hassler in composition. Works: Several short oratorios; Motets; Symphonies; 2 sonatas for pianoforte for four hands; 30 national melodies, for pianoforte; Arias, and pianoforte pieces.—Fétis; Gerber, N. Lex.; Mendel.

**BERNABEL, GIUSEPPE ANTONIO**, born in Rome, 1659, died in Munich, March 3, 1732. Dramatic composer, son and pupil of Giuseppe Ercole Bernabei, with whom he went to Munich, and whose successor he became there. Works—Operas: *Alvida* in Abo, Munich, 1678; *Enea* in Italia, ib., 1679; *Ermione*, ib., 1680; *Niobe regina di Tebe*, ib., 1688; *La gloria festeggiante*, ib., 1688. Church music: *Orpheus ecclesiasticus*, consisting of several masses (Augsburg, 1698); *Missæ VII. cum quatuor vocibus* (Vienna, 1710); 24 hymns for four voices, and basso continuo for organ. His brother Vincenzo (born in Rome, 1666) also composed several operas, among which may be mentioned: *Gli accidenti d' amore*, Vienna, 1689; *Eraclio*, Munich, 1690.—Fétis; Gerber, N. Lex.

**BERNABEL, GIUSEPPE ERCOLE**, born at Caprarola, Papal Territory, 1620, died in Munich, 1687. Dramatic composer, one of the best harmonists of the 17th century, pupil of Orazio Benevoli. He was maestro di cappella of San Giovanni in Laterano in 1662–67, then of San Luigi de' Francesi until 1672, when he succeeded Benevoli in San Pietro in Vaticano; only a year after, he was called to Munich to succeed Kerl as Hof-Kapellmeister. Works—Operas: *La conquista del vello d' oro* in Colco, *La fabbrica di corone*, given in Munich, 1674; *Il litigio del cielo e della terra*, ib., 1680; Masses; Psalms; Offertories for 4–16 voices; Motets (1690); Madrigals, for 3, 5, and 6 voices (1669).—Fétis; Mendel.

**BERNARD, PAUL**, born at Poitiers, France, Oct. 4, 1827, died in Paris, Feb. 24, 1879. Pianist and composer, pupil in Paris of Gambaro and Thalberg on the pianoforte, and at the Conservatoire of Elwart in har-

mony, and of Halévy in fugue and composition; appeared successfully in concerts, and devoted himself to teaching. Several parlor operas by him were performed in Paris; among them: *Loin du bruit*, *L'Accord parfait*, etc. He has published more than a hundred compositions for the pianoforte, and many songs.—Fétis, Supplément, i. 78.

**BERNARDI, BARTOLOMEO**, born in Italy in the latter part of the 17th century. Violinist, and about 1720 Kapellmeister to the King of Denmark at Copenhagen. Member of the Academy there. Works: 12 sonatas for violin with basso continuo; Sonate a tre, for two violins and violoncello, with basso for the organ (Bologna, 1696); Concertos, caprices, cantatas (formerly in the Royal Library at Copenhagen, consumed in the great fire of 1794).—Fétis; Mendel.

**BERNARDI, ENRICO**, Italian dramatic composer, contemporary. He was maestro concertatore and orchestra leader at the Teatro del Verme, Milan, in 1876. Works: *Zeliska*, ballet, given at Milan, Scala, 1860; *Marco Visconti*, do., Turin, Teatro Regio, 1862; *Ilda*, *Don Pacheco*, do., Trieste, 1868; *Ate*, do., Milan, Teatro Castelli, 1876; *Il Granduca di Gerolstein*, opera buffa, Milan, 1871.—Fétis, Supplément, i. 78.

**BERNARDI, STEFFANO**, born about the close of the 16th century. He was maestro di cappella of the Duomo, and maestro of the Accademia Filarmonica, Verona, and probably canon and maestro di cappella at Salzburg. He wrote an elementary work entitled, *Porta musicale*, etc. (Verona, 1615, second edition, Venice, 1639). His compositions, consisting of madrigals published at Venice, of masses, psalms, and motets, appeared from 1611 to 1637. Some motets were published at Salzburg in 1634, and a mass for five voices at Antwerp in 1619.—Fétis; Mendel; Schilling.

**BERNARDIN, BERNARD COURTOIS**, called, born about 1826, died in Paris during the siege, 1870 or 1871. Violinist, pupil of the Conservatoire, where he won the second

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prize in 1841; became chef d'orchestre at the Vaudeville, then at the Folies Nouvelles, and other theatres of this class, and finally at the Folies Dramatiques. He wrote music to the following pieces: *Polkette*, Folies Nouvelles, 1856; *Nous n'irons plus au bois*, ib., 1857; *P'tit fi, p'tit mignon*, ib.; *Nicaise*, Bouffes Parisiens, 1867; *Une razzia galante*, pantomime, *Après la noce*, do.; *Fantaisie* for violin, with pianoforte.—Fétis, *Supplément*, i. 79.

**BERNARDINI, MARCELLO**, born at Capua, Italy, about 1762, sometimes called *Marcello da Capua*. Dramatic composer; he frequently wrote his own libretti. Works: *L'Isola incantata*, given at Perugia, 1784; *La finta sposa olandese*, Rimini, 1784; *I tre Orfei*, intermezzo, Rome, 1784; *Le donne bisbetiche, ossia l'antiquario fanatico*, ib., about 1785; *Il barone a forza*, ib., 1785; *Il conte di bell'umore*, ib., 1786; *Il fonte d'acqua gialla, ossia il trionfo della pazzia*, Rome, 1787; *Le quattro Stagioni*, Albano, 1788; *Il brutto fortunato*, Città Vecchia, 1788; *Gli amanti confusi*; *La Donna di Spirito*, Rome, 1788; *La finta Galatea*, Naples, 1789; *La fiera di Forlipopoli*, Rome, 1789; *L'Ultima che si perde è la speranza*, Naples, 1790; *Il Pizarro in Perù*, *L'Amore per magia*, ib., 1791; *La donna bizzarra*, Vienna, 1793; *L'Allegria in campagna*, Venice, 1794; *La statua per puntiglio*, about 1794.—Fétis; *Gerber, N. Lex.*; *Schilling*.

**BERNASCONI, ANDREA**, born at Marseilles in 1712, died in Munich, Jan. 24, 1784. Dramatic composer, son of an ex-army officer who settled at Parma; he studied music from his earliest youth and gave lessons while still young; brought out his first opera in Venice in 1741, visited Rome and other Italian cities, went to Vienna in 1743, and returned to Parma in 1747. He became maestro di cappella at the Ospedale della Pietà in Venice, went to Munich in 1754, and was made Hof-Kapellmeister to the Elector Maximilian in 1755. Works—Operas: *Alessandro Severo*, given in Venice,

1741; *La ninfa Apollo*, Vienna, 1743; *Temistocle*, ib., 1744; *Antigone*, ib., 1745; *Sallustia*, Munich, 1753; *Bajazet*, *L'Ozio fugato dalla gloria*, ib., 1754; *Adriano*, *Il trionfo della costanza*, Alessandro, ib., 1755; *Didone abbandonata*, ib., 1756; *Agelmondo*, ib., 1760; *Artaserse*, ib., 1763; *L'Olimpiade*, ib., 1764; *Demofonte*, ib., 1765; *Endimione*, ib., 1766; *La clemenza di Tito*, ib., 1768; *Demetrio*, ib., 1772; *La Betulia liberata*, oratorio, 1754. He wrote also a number of masses, vespers, and litanies, which remain in MS.—Fétis; *Schilling*.

**BERNER, FRIEDRICH WILHELM**, born at Breslau, Silesia, March 16, 1780, died there, May 9, 1827. Organist, pupil of his father, who was organist of the Elizabeth Church at Breslau, and his assistant when thirteen years old. He studied counterpoint and composition under Gehrmie, director of the choir at the Matthäus Church, and the violoncello, horn, bassoon, and clarinet under Reichardt. In company with Schnabel, Berner visited Berlin in 1811, to master the system of the Singakademie, with a view to establishing for the government similar institutions throughout Silesia, and he was employed also in cataloguing the musical libraries of the suppressed monasteries, a task which was cut short by his death. He wrote cantatas, marches, dances, etc., from 1792 to 1796; later (1799) he composed an elegy to Jules de Tarent, and a harmonized piece which was considered very fine. In 1801 his productions became more characteristic; his best work is the 150th Psalm for four voices and orchestra; *L'Hymne des Allemands* with orchestra is also one of his best works. He wrote an intermezzo, *Der Kapellmeister*, besides masses, canons, sacred choruses, and *Lieder*, of which his *Deutsches Herz, verzagen nicht* is still popular. He excelled as a teacher, and had as pupils, Koehler his successor as organist, Zoelner, and Adolph Hesse. His most valuable didactic writings are: "*Grundregeln des Gesanges*" (1815); "*Theorie des Choral-Zwischenspiels*" (1819); "*Lehre von der*

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musikalischen Interpunktion" (1821).—Allgem. d. Biogr., ii. 413; Allgem. mus. Zeitg.; Fétis; Mendel; Schilling.

**BERNEVILLE, GILBERT DE**, troubadour of the 13th century, born at Courtray, according to popular belief, but Fétis thinks at the village of Berneville, near Arras. He flourished before 1260, and was in the service of Henry III, Duke of Brabant. He wrote a song beginning, "Beau Gillebert, s'il vos agrée." Fifteen of his chansons are in the National Library, Paris, and two MSS. in the same library contain six more.—Fétis; Larousse; Mendel, *Ergänz.*, 34.

**BERNHARD, CHRISTOPH**, born at Dantzie in 1612, died at Dresden, Nov. 14, 1692. The son of a poor fisherman, he was enabled, with the assistance of Dr. Strauch, to enter the Gymnasium at Dantzie, where he studied music under Balthazar Erben, and the organ and harmony under Paul Syfert, and later to visit Dresden, where he was a pupil of H. Schütz in counterpoint and composition. His fine tenor voice induced the Kurfürst to send him to study singing in Italy, where he became the friend of Carissimi, and his compositions were much admired. He returned to Dresden with several singers for the Royal Chapel, but the Elector sent him back to complete the royal choir and to secure a Kapellmeister. Through intrigue he was forced to resign his post at Dresden and to take a cantorship at Hamburg, whence he was recalled after ten years by the Kurfürst Johann Georg III., and became teacher to the young princes, and Kapellmeister until his death. He was noted for his knowledge of counterpoint, a notable instance of which is shown in his setting of the Latin hymn, *Prudentia prudentiana* (Hamburg, 1669). Works: 2

*Leopold Beyle*

masses for ten voices and ten instruments, in MS.; Geistlicher Harmonia erster Theil,

containing 20 cantatas (Dresden, 1665). He was the author also of didactic treatises entitled "Tractatus compositiones augmentas;" and "Ausführlicher Bericht von dem Gebrauch der Consonanzen, nebst einem Anhang von dem doppelten und vierfachen Contrapunct."—Allgem. d. Biogr., ii. 456; Fétis; Gerber, *N. Lex.*; Schilling.

**BERNICAT, FIRMIN**, born in 1841, died in Paris, March, 1883. Works: *Ali-pot-de-rhum* (à l'Hippodrome), opérette bouffe in one act, played at the Alcazar d'Été, Paris, July, 1870; *Trois grands prix*, opérette, Théâtre Taitbout, ib., March 28, 1875; *La jeunesse de Béranger*, opérette, given at l'Eldorado, ib., January, 1877.—Fétis, *Supplément*, i. 79.

**BERNIER, NICOLAS**, born at Nantes, June 28, 1664, died at Versailles, Sept. 5, 1734. Church composer, pupil in Rome of Caldara, whose works became his model. He was considered the most skilful composer of his time, was at first maître de musique of Saint-Germain l'Auxerrois, then of the royal chapel, in which capacity he founded at Versailles a school of music, from which issued several of the most eminent French artists. Works: 26 motets, op. 1 (Paris, 1703); Motets for 1, 2, and 3 voices, op. 2 (ib., 1713); Motets, posthumous (ib., 1736); Cantates françaises, books 1-7.—Fétis; Schilling.

**BERR (Beer), FRIEDRICH**, born at Mannheim, April 17, 1794, died in Paris, Sept. 24, 1838. Virtuoso on the clarinet and bassoon; pupil of his father, Jacob Beer, on the violin and the flute. He became bandmaster of the 39th Regiment of Infantry, served in Spain in 1810-14, and in 1816 studied harmony under Fétis, then organist at Douai. In 1819 he became bandmaster of the 2d Regiment of Swiss Guards in Paris, and in 1823 first clarinet at the Opéra. He was appointed professor of the clarinet at the Conservatoire in 1831, first clarinet to the king, and member of the Legion of Honour in 1835. In 1836 the government created a school of military music as part of the Conservatoire, which he superintended



until his death. He wrote an immense amount of music for the clarinet, bassoon, and other instruments. Five hundred of his pieces are military music, forty suites d'harmonie, besides duos, quatuors, airs variés, etc., published at Paris, Leipsic, etc. He wrote a method for the clarinet entitled *Traité complet de la clarinette à 14 clefs* (Paris, 1836), which was translated into German by Lobe.—Fétis; do., *Supplément*, i. 79; Mendel; Schilling, i. 587; *Supplément*, 38.

**BERRÉ, FERDINAND**, born at Ganshoren, near Brussels, Feb. 5, 1843, still living, 1888. Dramatic composer, pupil of Godineau, and of Bosselet the younger. Having founded the *Cercle Symphonique et Dramatique*, he brought out there: *L'Orage au moulin*, comic opera, 1867 (in Flemish, under the title *Markies op Jacht*, *Théâtre du Cirque*, the same year); *Le couteau de Castille*, opéra-bouffe, 1867, which was also given at the *Galleries Saint-Hubert*, 1868. He has composed the following operas, still unpublished: *Le dernier des Mohicans*, *Madame Putiphar*, *Les poltrons*, *Lowely*, and has published about fifty romances (Brussels, Schott).—Fétis, *Supplément*, i. 80.

**BERTALI, ANTONIO**, born at Verona, 1605, died in Vienna, April 1, 1669. Dramatic composer, became court musician at Vienna in 1637, and Hof-Kapellmeister in 1649. Works—Operas: *L'inganno d'amore*, Vienna, 1653; *Teti*, ib., 1656; *Il Rè Gelidoro*, ib., 1659; *Gli amori di Apollo*, ib., 1660; *Il Ciro crescente*, ib., 1661; *L'Alcindo*, ib., 1665; *Cibele e Ati*, ib., 1666; *La contessa dell'aria e dell'acqua*, ib., 1667. Oratorios: *Maria Magdalena*, 1663; *Oratorio sacro*; *La strega degl'innocenti*, 1665. Cantatas, performed in Vienna, 1631–46; *Thesaurus musicus* (1671); *Mass*; *Suonata a nove*; *Sonatas for 2 violins and bass*; *Magnificat*.—Fétis; Gerber, *N. Lex*; Schilling.

**BERTANI, LELIO**, born at Brescia about 1520, died there in 1600. Maestro

di cappella of the Cathedral of Brescia; subsequently court musician to Alfonso of Ferrara, and maestro to the Bishop of Padua. One of his madrigals is to be found in the collection of Hubert Waebrant (1504), and others in the following collections published at Venice: *Il Lauro verde* (1591); *Il Trionfo di Dori* (1596; Antwerp, 1601); and in a collection of sonnets by Battista Zuccharini (Venice, 1586). Among those published separately are: *Madrigali a cinque*, lib. i. (Brescia, 1584); *Sonnets for five voices* (Venice, 1586–1609); *Madrigals for six voices*, lib. i. (Venice).—Fétis; Gerber, *N. Lex*; Schilling.

**BERTEAU**, born at Valenciennes in the first years of the 18th century. Founder of the violoncello school in France; travelled in Germany when young, and was a pupil of a Bohemian named Kozecz on the bass-viol, an instrument on which he excelled, but he gave it up for the violoncello. In 1739 he made his first appearance in Paris at the *Concerts Spirituels*. Among his pupils were Cupis, the two Jansons, and Dupont ainé. He published four concertos for violin, and three books of sonatas for violin and bass.—Fétis; Mendel.

**BERTELMAN, JAN GEORG**, born at Amsterdam, Jan. 21, 1782, died there, Jan. 25, 1854. Composer, pupil of the blind organ-virtuoso Brachthuis; professor at the Royal School of Music, Amsterdam, member of the *Accademia di Sta. Cecilia*, Rome. He formed many eminent pupils, among whom were Stumpff, Richard Hol, Van Brée, etc. Order of the Lion. Works: *Grand cantata with orchestra*, Amsterdam, 1836; *Other cantatas*; *Motets*; *Mass*; *Requiem*; *Two overtures*; *String quartets*; *Concertos for clarinet*; do. for double bass; *Études for violin*; *Pianoforte*, and violin pieces.—Viotta.

**BERTELSMANN, KARL AUGUST**, born at Gütersloh, Westphalia, in 1811, died at Amsterdam, Nov. 20, 1861. Composer, pupil of Rinck at Darmstadt; instructor of vocal music at the seminary at Soest, he



## BERTHA

went in the same capacity to Amsterdam in 1838, and assumed the direction of the newly founded Eutonia there in 1839. Works : 12 four-part songs for mixed voices, op. 3 ; Choruses for male voices ; Hymn for do. ; Songs, with pianoforte ; Organ, and pianoforte music.—Fétis ; Viotta.

**BERTHA, ALEXANDER VON**, born at Pesth, Hungary, contemporary. Instrumental composer, pupil in Pesth of Mosonyi and of A. Feley, and at Leipsic and Berlin of Hauptmann, Moscheles, and Hans von Bülow. He settled afterwards in Paris. Works : Symphony ; Quartets ; Sonatas ; Hongroises, etc. ; National hymn (gold medal).—Fétis, Supplément, i. 80.

**BERTHAUME, ISIDORE**, born in Paris, 1752, died in St. Petersburg, March 20, 1802. Violinist, played with success in public when nine years old, became first violin in the Opéra orchestra, and conductor of the Concerts Spirituels in 1783. He went on a concert tour during the Revolution, was appointed Concertmeister to the Duke of Oldenburg at Eutin in 1793, and a few years later went to St. Petersburg, as solo-violinist in the imperial orchestra. Works : Sonatas for violin, in the style of Lolli ; Six solos for do., op. 2 ; 6 duos, op. 3 ; Sonatas, op. 4 ; Concerto for violin, op. 5 ; Symphonie concertante, for 2 violins, op. 6 ; Sonatas for pianoforte, with violin, op. 7 ; Six sonatinas for pianoforte, op. 8.—Fétis ; Gerber, N. Lex. ; Schilling.

**BERTHOLD, (KARL FRIEDRICH) THEODOR**, born at Dresden, Dec. 18, 1815, died there, April 28, 1882. Composer, pupil of Julius Otto and of Johann Schneider. He went with a noble family to Little Russia in 1841, and became inspector of music at the Ladies' Seminary at Charkov in 1843, and at the Patriotic Seminary in St. Petersburg in 1849. He was made also professor of composition in the Imperial Chapel, and organist and musical director of the Lutheran Church of St. Anna. He founded the Oratorio Society of St. Anna, and in 1864 was called to Dresden to succeed

Johann Schneider as court organist. Works : Petrus, oratorio ; Symphony ; Concert overture for orchestra ; Missa solennis ; Other church music ; Pianoforte pieces, and songs.—Mendel.

**BERTHOLDO.** See *Bertoldo*.

**BERTIN, LOUISE ANGÉLIQUE**, born at the Roches, near Paris, Feb. 15, 1805, died in Paris, April 26, 1877. Dramatic composer, pianist, and contralto singer, pupil of Fétis. Works—Operas : *Le loup-garou*, given in Paris, 1827 ; *Faust*, ib., 1831 ; *Notre Dame de Paris*, ib., 1836, the libretto of which was adapted by Victor Hugo. She also published a collection of *Six Ballades*, and left unpublished a *Prayer* ; *Hymne à Apollon*, *Le retour d'Agamemnon* ; besides other vocal music and symphonies for chamber music.—Fétis ; do., Supplément, i. 81.

**BERTIN, T. DE LA DOUÉ**, born in Paris in 1680, died there in 1745. Dramatic composer ; took Lulli's works for his model. He was pianoforte teacher in the Orléans family, organist of the Theatine Church, and in 1714–34 violinist and accompanist at the Opéra. Works—Operas : *Cassandre* (with Bouvart), given in 1706 ; *Diomède*, 1710 ; *Ajax*, 1716 ; *Le jugement de Paris*, 1718 ; *Les plaisirs de la campagne*.—Fétis ; Mendel ; Schilling.

**BERTINI, DOMENICO**, born at Lucca, June 26, 1829, still living, 1888, at Florence. Dramatic composer and singer, pupil under Pacini of the School of Music at Lucca, where he won all the first prizes ; and, after the campaigns of 1848–49, in which he took part, pupil of Michele Puccini. In 1853 he became maestro concertatore of the theatre at Lucca, in 1857 director of the musical institute at Massa Carrara, and in 1862 settled at Florence, where he made himself known as conductor of the *Società Cherubini*, and as a musical critic. Works : *Non ti scordar di me*, *Cinzica Simondi*, operas ; *Cantata* ; *Mass* ; *Magnificat* for 4 voices and orchestra ; Songs.—Fétis, Supplément, i. 82 ; Mendel, *Ergänz.*, 35.

## BERTINI

**BERTINI, HENRI (JÉRÔME)**, born in London, Oct. 28, 1798, died at Meylan, near Grenoble, France, Oct. 1, 1876.

His father was a clever composer and pianist. The young Henri studied the pianoforte first under his father and then under his elder brother, Auguste,



who was a pupil of Clementi. He began playing in public at an early age, and when only twelve years old left Paris on a concert tour through the Low Countries and Germany. The admiration his talent excited did not dissuade him from pursuing his studies diligently under his father's guidance. On his return to Paris he began his studies in composition, and then went to live for some time in England and Scotland. In 1821 he returned to Paris, where he remained, with few interruptions, until about 1856, when he retired to Meylan, breaking off all relations with the public, both as pianist and composer; he had bought some land at Meylan, and continued to live there in seclusion until his death, composing only now and then for a society of orpheonists, of which he was president. He is said to have refused the decoration of the Legion of Honour, offered him by the Government of July. Bertini was equally eminent as a composer and a pianist; his grace and purity of style, as well as his high natural gifts, compel admiration. He was a classicist in the best sense, and made a stand against the prevailing light salon-virtuosity of his day in France, much as Schumann and Mendelssohn did in Germany. He is best known to-day by his pianoforte studies, of which there are 29 sets; almost all of these were originally published by Lemoine in Paris, but other editions have been printed in most of the large cities in Europe and America. These studies have been largely superseded to-day by similar works in a

more modern style, and better adapted to further the ends of the more brilliant technique of our day, but the "*École de la musique d'ensemble*," a collection of preludes and fugues by Sebastian Bach arranged for four hands, is still of interest. Of Bertini's other compositions, the following are the most important: 6 trios for pianoforte and strings (Paris, Lemoine); 5 serenades for pianoforte and strings (*ib.*); 4 sextets (*ib.*); Nonet for pianoforte and wind instruments. The following are posthumous works: 3 nonets for pianoforte and wind instruments; 3 symphonies for pianoforte and orchestra; 20 pieces for the pianoforte; a *Pie Jesu* composed for, and sung at, Bertini's funeral.—Grove, i. 236.

**BERTINI, SALVATORE**, born at Palermo in 1721, died there, Dec. 16, 1794. Dramatic composer, first instructed by Pozzuto, then pupil of Leo at the Conservatorio della Pietà, Naples. Having declined a call to St. Petersburg, from religious scruples, he became afterwards maestro di cappella in his native city, succeeding David Perez, who had gone to Lisbon. He brought out successfully several operas in Palermo, Rome, and Naples, and wrote oratorios, masses, psalms, and other church music, among which are deserving of special notice a Requiem mass, composed for the obsequies of Charles III., 1790, a Miserere for two choruses, and a do. for four voices.—Fétis; Mendel.

**BERTOLDO, SPER' IN DIO** (Sperandio), born at Modena in 1530, died at Padua, Aug. 13, 1570. Renowned contrapuntist and organist at the cathedral at Padua. Works: *Madrigali a cinque voci* (Venice, 1561); do., second book (*ib.*, 1562); *Toccate, ricercate e canzoni per l'organo* (*ib.*, 1591). The first two are in the Royal Library, Munich.—Fétis.

**BERTON, FRANÇOIS**, born in Paris, May 3, 1784, died there, July 15, 1832. Dramatic composer, illegitimate son of Henri Montan Berton and Mlle Maillard, a famous singer; pupil at the Conserva-

## BERTON

toire, where he was professor of singing in 1821-27. Works : *Monsieur Desbosquets*, Théâtre Feydeau, 1810 ; *Le présent de nocces, ou le pari*, Opéra Comique, 1810 ; *Jeune et vieille* (with Pradher), 1811 ; *Ninette à la cour*, Opéra, 1811 ; *Les caquets*, Théâtre Feydeau, 1821 ; *Une heure d'absence*, Opéra Comique, 1827 ; *Château d'Urtuby*, ib., 1834.—Fétis; do., *Supplément*, i. 83.

BERTON, HENRI MONTAN, born in



Paris, Sept. 17, 1767, died there, April 22, 1844. Dramatic composer and violinist, son and pupil of Pierre Montan Berton ; pupil of Rey and Sacchini, and follower of Paisiello. When fifteen

years old he was a member of the orchestra of the Opéra (1782), and at nineteen several of his oratorios were given at the Concerts Spirituels, one, *Absalon* (1786), meeting with much success. When twenty years old he wrote his first opera, *Promesses de mariage*, played at the Comédie Italienne in 1787, which was followed by several others, and some of his best were written between this time and 1794. When the Conservatoire was established he was appointed professor of harmony, in 1795, and he was director of the Italian opera, then called opera buffa, in 1807-9. He introduced Mozart's *Nozze di Figaro* in Paris, and began a reform in French opera, by giving works in which the beauties of harmony and instrumentation were as prominent as fine melodies. In 1815 he became a member of the Institut de France, in 1816 Chevalier, and in 1834 Officer of the Legion of Honour. Professor of composition, and afterwards Inspector at the Conservatoire. Works—Operas : *Le premier navigateur* (1786) ; *Les promesses de mariage*, *La dame invisible, ou l'Amant à*

*l'Épreuve*, given in Paris, Comédie Italienne, 1787 ; *Cora*, Académie Royale de Musique, 1789 ; *Les brouilleries*, Comédie Italienne, 1789 ; *Les rigueurs du cloître*, Le Nouveau d'Assas, ib., 1790 ; *Les deux sentinelles*, Théâtre Favart, 1791 ; *Eugène*, Théâtre Feydeau, 1793 ; *Agricole Viala, ou le Héros de la durance*, ib., 1794 ; *Ponce de Léon*, Théâtre Favart, 1797 ; *Le souper de famille*, *Le dénouement inattendu*, ib., 1798 ; *Montano et Stéphanie*, *L'Amour bizarre*, *Le Délire, ou les Suites d'une erreur*, ib., 1799 ; *La nouvelle au camp*, l'Opéra, 1799 ; *Le Grand deuil*, Théâtre Favart, 1801 ; *Les deux Sous-lieutenants, ou le Concert interrompu*, Théâtre Feydeau, 1802 ; *Aline, reine de Golconde*, Opéra Comique, 1803 ; *La Romance*, ib., 1804 ; *Délia et Verdikan*, *Le vaisseau amiral*, ib., 1805 ; *Les Maris-garçons*, ib., 1806 ; *Le Chevalier de Sénanges*, *Ninon chez Madame de Sévigné*, ib., 1808 ; *Françoise de Foix*, ib., 1809 ; *L'Enlèvement des Sabines*, ballet, Fontainebleau, 1810 ; *Le charme de la voix* ; *La victime des arts* (with Isouard and Solié), ib., 1811 ; *L'Enfant prodigue*, ballet, Opéra, 1812 ; *Valentin, ou le Paysan romanesque*, Opéra Comique, 1813 ; *L'Oriflamme* (with Méhul, Paër, and Kreutzer), Opéra, 1814 ; *L'heureux retour*, ballet (with Persuis and Kreutzer), 1815 ; *Les dieux rivaux*, opera-ballet (with Spontini, Persuis, and Kreutzer), Académie Royale, 1816 ; *Féodor, ou le Batelier du Don*, Opéra Comique, 1816 ; *Roger de Sicile*, l'Opéra, 1817 ; *Corisandre*, Opéra Comique, 1820 ; *Blanche de Provence* (with Boieldieu, Cherubini, and Paër), Opéra, 1821 ; *Virginie, ou les Décemvirs*, ib., 1823 ; *Les deux mousquetaires*, Opéra Comique, 1824 ; *La mère et la fille* (not performed) ; *Aline, reine de Golconde*, ballet (with Dugazon), 1825 ; *Pharamond* (with Boieldieu and Kreutzer), Académie Royale, 1825 ; *Les Créoles*, Opéra Comique, 1826 ; *Les petits appartements*, ib., 1827. Oratorios : *Absalon*, *Jephté*, *David dans son Temple*, *Les Bergers de Bethléem*, *La Gloire de Lyon*, in the Concerts



## BERTON

Spirituels, 1786-90. Cantatas: Marie de Seymours, Orphée dans les bois, *ib.*; Trasilule, Hôtel de Ville, 1804; Thésée, Brussels, 1805; Le Chant du retour (after the campaign of 1805), Opéra Comique, 1807; and many romances, besides several collections of canons. He was the author of several didactic works: "Arbre généalogique des Accords;" "Un traité d'harmonie

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basé sur l'Arbre généalogique;" "Dictionnaire des Accords," 4 vols. (Paris, 1815).—Fétis; *do.*, Supplément, i. 82; Mendel; Schilling, i. 593; Supplement, 43.

BERTON, PIERRE MONTAN, born in Paris in 1727, died there, May 14, 1780. Dramatic composer and organist. He read music at sight when six years old, composed motets when twelve, which were played at the Cathedral of Senlis, and was for several years a member of the choir of Notre Dame de Paris. In 1744 he made his début as an opera singer, became chef d'orchestre at the Opéra, Bordeaux, in 1746, and organist of two churches in that city. In 1755 he became chef d'orchestre at the Opéra in Paris, and director-general in 1776. Works—Operas: Deucalion et Pyrrha (with Giraud), 1755; Érosine (words by Moncrief), 1768; Sylvie (with Trial), 1766; Théonis (with Trial and Granier), 1767; Adèle de Ponthieu (with Laborde), 1773. He is best known by his arrangements of other authors' works. He wrote airs for the ballet in Camille by Campra, for Iphigénie en Tauride by the same, for Castor and Pollux and Dardanus, by Rameau, introducing the Chaconne de Berton.—Fétis; *do.*, Supplément, i. 82.

BERTONI, FERDINANDO GIUSEPPE, born on the island of Selo, near Venice, Aug. 15, 1725, died at Desenzano, Dec. 1,

1813. Dramatic composer and organist, pupil of Padre Martini. He went about 1745 to Venice, where he became celebrated as a teacher. He was organist of S. Marco from 1752, and choir-master of the Conservatorio de' Mendicanti in 1757-97. He visited London in 1778-80, and in 1781-83, to bring out some of his operas, succeeded Galuppi as maestro di cappella at S. Marco in 1784, and retired to Desenzano in 1810. His best works, principally oratorios and church music, were written between 1743 and 1760. Works—Operas: Orazii ed e Curiazii, La Vedova accorta, given in Venice, 1746; Cajetto, *ib.*, Palazzo Labia, 1747; Ipermestra, Venice, 1748; Le Pescatrice, *ib.*, 1752; Ginevra, *ib.*, 1753; La Moda, *ib.*, 1754; Le Vicende amorose, *ib.*, 1760; La bella Girometta, *ib.*, 1761; Amore in Musica, *ib.*, 1763; Achille in Sciro, L'Ingannatore ingannato, *ib.*, 1764; L'Olympiade, Naples, 1765; L'Isola di Calipso, dramatic cantata, Venice, Palazzo Rezzonico; Alessandro nelle Indie, 1770; L'Anello incantato, 1771; Andromacca, Venice, 1772; Aristo e Temira, 1774; Orfeo, Venice, 1776; Ezio, Telemacco, *ib.*, 1777; Quinto Fabio, Padua and London, 1778; Tancredi, Venice, 1778; Artaserse, London, 1780; Armida, Venice, 1781; Eumene, *ib.*, 1784; Artaserse (second), *ib.*, 1786; Narbale, Naples, about 1787; Cajo Mario, about 1788; La Nitteti, Naples, 1789; Ifigenia in Aulide, Trieste, 1790; Antigono. Oratorios: Il Figliuolo prodigo, performed at Sta. Maria della Fava, 1747; Perigrinatio ad sanctum Domini sepulchrum, 1753; David penitens, Conservatorio de' Mendicanti, 1775; Joas; Susanna; Requiem mass, Chiesa dei Serviti, 1792. Among his finest works for the church are the psalms, Beatus vir, and Lætatus sum, and the Improperia written for the ducal chapel of S. Marco; 6 sonatas for harpsichord and violin, op. 1 (Berlin, 1789); 6 quartets for two violins, viola, and violoncello (Venice, 1793); 6 sonatas for harpsichord (Paris, 1780).—Fétis; Gerber, Hist. Lex.; *do.*, N. Lex.; Schilling.



## BERWALD

**BERWALD, JOHANN FRIEDRICH**, born in Stockholm, Sweden, July 23, 1788, died there, September, 1861. Violinist, son of one of the chamber musicians to the King of Sweden, and pupil of the Abbé Vogler. Before he was ten years old he travelled as an infant prodigy; in 1806 he became a chamber musician to the king, and from 1819 until his death he was conductor and Kapellmeister in Stockholm. His three daughters were singers. Works: 3 polonaises for pianoforte and violin, op. 1, 1791; Symphony for orchestra, 1799; 3 quartets for stringed instruments, 1808; Sonata for pianoforte, op. 6; and songs. His cousin, Franz Berwald (born in Stockholm, 1796, died there, April 3, 1868), composed much instrumental music, and an opera, *Estrella de Soria*, given in Stockholm.—Fétis; Gerber, N. Lex.; Mendel.

**BESANZONI, FERDINANDO**, born at Piacenza, Italy, in 1821, still living, 1888. Dramatic composer; became maestro di cappella of the Italian opera, Berlin, in 1845, but soon returned to his native land. His opera, *Ruy Blas*, was given with much success at Piacenza, 1843.

**BESLER, SAMUEL**, born at Brieg, Silesia, Dec. 15, 1574, died in Breslau, July 19, 1625. Rector of the Gymnasium zum Heiligen Geist, Breslau, 1605. A large collection of his compositions are preserved in the library of St. Bernhardinus, Breslau, among which is a *Passion after St. John*, printed by Baumann (Breslau, 1621).—Fétis; Mendel; Schilling.

**BESSEMS, ANTOINE**, born at Antwerp, April 6, 1809, died in Paris, Oct. 19, 1868. Violinist, pupil of Baillot at the Conservatoire, Paris; for several years first violin at the Théâtre Italien, then made a concert tour through Belgium, Germany, Italy, and England, returned to Paris, and in 1847–52 conducted the orchestra of the Société Royale d'Harmonie at Antwerp. Works: 3 masses for four voices and orchestra; 2 psalms for do.; Several motets, with orchestra or organ; Canticles, offertories,

graduales, etc., with do., or quartet; Hymn, with chorus and two orchestras; Concerto for violin, with orchestra; Fantaisies for do.; 12 grandes études, with pianoforte; Duos, trios, quartets, for strings; 12 grand duos de concert, for pianoforte and violin (with Jules Déjazet); Melodies for violin; do. for pianoforte; do. for violoncello; do. for one and several voices, etc.—Fétis; Mendel.

**BEST, WILLIAM THOMAS**, born at



Carlisle, England, Aug. 13, 1826, still living, 1888. Organist; pupil of Young, organist of Carlisle Cathedral. He has held many important positions, such as organist of the Liverpool Philharmonic Society, 1848; of the Panopticon of Science and

Art, London, 1852; of St. Martin-in-the-Fields, London, 1852; of Lincoln's Inn Chapel, 1854; of St. George's Hall, Liverpool, 1855; of Church of Wallasey, Birkenhead, 1860; of Holy Trinity, near Liverpool, 1863; of the Musical Society, Liverpool, 1868; of Royal Albert Hall, 1871; of the Philharmonic Society, Liverpool, 1872; of West Derby Church, 1879. Mr. Best, who is one of the greatest masters of the organ in Great Britain, still holds several of the most important of these positions, and has played in many of the principal cities of Europe. He is the author of many compositions for the organ and pianoforte, of church services, anthems, hymns, and minor vocal pieces, and of several standard didactic works. His anthems are in constant use in English churches.—Grove; Mendel; Brown.

**BE THOU FAITHFUL UNTO DEATH.**

See *Sei getreu bis in den Tod*.

**BETLY**, Italian opera in two acts, text and music by Donizetti, first represented in Naples, 1836; and in Paris, at the Opéra, Dec. 27, 1853, in a French translation by Hippolyte Lucas. Donizetti's text is an

## BETULIA

adaptation of "Le chalet," by Scribe and Mélesville (music by Adam, 1834), which in turn is from Goethe's "Jery und Bätely." Betly was unsuccessful in Paris, notwithstanding that the principal character was sustained by Madame Bosio. Betly was one of Alboni's favourite parts.

**BETULIA LIBERATA** (Bethulia Freed), Italian sacred drama in two parts, text by Metastasio, music by Georg Reutter, composed by command of the Emperor Charles VI., and first represented in the Imperial Chapel, Vienna, 1734. Subject from the apocryphal book of Judith. Scene, the city of Bethulia. Characters represented: Ozia, Prince of Bethulia; Giuditte, widow of Manasseh; Amital, a noble Israelitish maiden; Achior, Prince of the Ammonites; Cabri and Carmi, leaders of the people; chorus of inhabitants of Bethulia. The same libretto was set, probably in 1771, by Mozart, and performed at Padua during Lent in 1772 (published by Breitkopf & Härtel, Mozart's Werke, Cantaten und Oratorien, No. 4); also by Caffaro, and represented in Naples about 1778.

**BEVIN, ELWAY**, born in Wales, flourished towards the end of the reign of Elizabeth. Organist, pupil of Tallis, on whose recommendation he was appointed organist of the cathedral of Bristol. His only composition known to-day is the first service of four and five parts, published in Barnard's collection: First Book of selected Church Musick (1641).—Grove; Fétis.

**BEYER, JOHANN SAMUEL**, born at Gotha in 1669, died at Carlsbad, Bohemia, May 9, 1744. Composer, cantor at Freiberg, 1697, at Weissenfels, 1722, then director of music at Freiberg, 1728. Works: Pianoforte music, chiefly instructive; *Primæ linæ musicæ vocalis* (Freiberg, 1703); *Musikalischer Vorrath neu variirter Fest-Choral-Gesänge* (ib., 1716); *Geistlich musikalische Seelenfreude*, containing 72 concert arias (ib., 1724).—Fétis; Mendel.

**BEXFIELD, WILLIAM RICHARD**, born at Norwich, England, April 27, 1824, died

in London, Oct. 29, 1853. Church composer, pupil of Dr. Zechariah Buck, under whom he was a chorister in the cathedral. He became organist in Boston, Lincolnshire, and in 1846 graduated at Oxford as Bachelor of Music; in 1848 he was appointed organist of St. Helen's, London, and in 1849 received the degree of Doctor of Music at Cambridge. Works: *Israel Restored*, oratorio, given at Norwich Musical Festival, 1852, and reproduced in 1879; Church anthems (London); Set of fugues for organ (ib.); Songs and part songs; Organ music.—Grove; Brown.

**BIAGI, ALAMANNO**, born in Florence, Dec. 20, 1806, died there, June 26, 1861. Violinist, pupil of the Florence Academy; became one of the ablest orchestra conductors of his time, and conducted for many years the music at the grand-ducal court of Tuscany. He has left compositions in every branch, excepting the dramatic; among his instrumental works, a quartet for strings, which won a prize, is especially noteworthy.—Fétis; do., Supplément, i. 87.

**BIAGI, ALESSANDRO**, born at Florence, Jan. 20, 1819, died, Feb. 28, 1884. Pianist, first instructed by one of his brothers, then at the Academy pupil of Geremia Sbolci and Palafuti on the pianoforte, and of Nencini in counterpoint; he won the first prize in both classes, and in 1857 became professor at the Academy, succeeding Palafuti. Works: *La secchia rapita*, opera buffa, given at Florence, Teatro de la Pergola, 1839; *Gonzalvo di Cordova*, opera, ib., Teatro Nazionale, 1857; *Cantico di Zaccaria*, for four voices, chorus, and orchestra (1858); *Padre Nostro* (Dante); Pianoforte pieces and songs.—Fétis, Supplément, i. 88.

**BIAL, RUDOLF**, born at Habelschwerdt, Silesia, Aug. 26, 1834, died in New York, Nov. 13, 1881. Violinist, until 1853, in the theatre orchestra at Breslau, then made a concert tour to Africa and Australia with his brother, the pianist Karl Bial (born in 1833); settled in Berlin, where he

## BIANCA

was *Concertmeister* of Kroll's orchestra, then (1864) *Kapellmeister* at the Wallner Theater, later director of the Italian opera, and finally established a concert enterprise in New York. Works: *Herr von Papillon*, operetta, text by Fellechner, given in Berlin, Wallner Theater, January, 1870; *Der Liebesring*, opera buffa, three acts, text by Fellechner, *ib.*, Friedrich-Wilhelmstädtisches Theater, Dec. 4, 1875; *Ein kluger Mann*, *ib.*, January, 1876; Many orchestral pieces.—Mendel.

**BIANCA**; or, *The Bravo's Bride*, grand opera in four acts, text by Palgrave Simpson, music by Balfe, represented at Covent Garden, London, Dec. 6, 1860. The libretto is founded on Matthew Gregory Lewis's romance, "*The Bravo of Venice*" (1804), which also served as a melodrama under the title of "*Rugantino*" (1805). This opera, produced by the Pyne Harrison Company, achieved a legitimate success.—Barret, Balfe, 235.

**BIANCA CAPELLO**, opera, text by Jules Barbier, music by Salomon, represented at Antwerp, Feb. 1, 1886. It had a moderate success.

**BIANCA E FALIERO**, Italian opera, text after Manzoni's "*Conte di Carmagnola*," music by Rossini, represented at La Scala, Milan, Dec. 26, 1819. One of Rossini's failures; some of its best numbers were transferred by him to other operas.

**BIANCA E FERNANDO**, Italian opera, music by Bellini, represented at Naples, June 30, 1826. Interpreted by Rubini, Lablache, and Mme Méric-Lalande, this work met with success, but it is now forgotten.

**BIANCHI, ANTONIO**, born in Milan in 1758, died (?). Dramatic singer and composer, made his musical studies in Milan, and appeared successfully there, and at Genoa, Paris, and Hanover. For a time in the service of the Duke of Nassau, he obtained an engagement in Berlin in 1793–97, then sang in Hamburg, Breslau, Dresden, Leipsic, and Brunswick. Works: *Die Insel*

*der Alcina*, given in Berlin, 1794; *Fileno e Clorinda*, *intermezzo pastorale*, *ib.*, 1796; *Die Entführung, oder das Feldlager*, by Desenzano, ballet; French and Italian songs.—Fétis; Gerber, N. Lex.; Mendel.

**BIANCHI, ELIODORO**, Italian composer, contemporary. He is the author of *Gara d' amore*, Italian opera, represented at Bari, July, 1873.

**BIANCHI, FRANCESCO**, born at Cremona, Italy, in 1752, died by suicide at Hammersmith, London, Nov. 27, 1810. Dramatic composer. At first *maestro di cappella* in Cremona, he became a member of the orchestra of the Italian Opera, Paris, in 1775, assistant conductor of S. Ambrogio, Milan, in 1784, and second organist of S. Marco, Venice, in 1785. About 1796 he went to London, where he was connected for seven years with the King's Theatre. During the last ten years of his life he was occupied chiefly in teaching, numbering among his pupils Sir Henry Bishop and others who won eminence. His operas, pleasing but with little originality, are now forgotten. Works—Operas: *La réduction de Paris*, given in Paris, Comédie Italienne, 1775; *Le mort marié*, *ib.*, 1777; *Castor e Polluce*, Florence, 1780; *Venere e Adone*, *ib.*, 1781; *Il trionfo della pace*, Venice, 1782; *Demofonte*, Arbace, *ib.*, 1783; *Cajo Mario*, Naples, 1784; *Briseide*, Turin, 1784; *La caccia d' Enrico IV.*, Venice, 1784; *Asparde, principe Battriano*, Rome, 1784; *Il Medonte*, Reggio, 1785; *Il dissertore*, Venice, 1785; *La villanella rapita*, 1785; *Piramo e Tisbe*, *La vergine del sole*, Venice, 1786; *Scipione Africano*, *La secchia rapita*, Naples, 1787; *L' orfano della China*, Venice, 1787; *Pizarro*, *ib.*, 1788; *Mesenzio*, Naples, 1788; *Alessandro nell' Indie*, Brescia, 1788; *Tarara*, Venice, 1788; *Il ritratto*, Naples, 1788; *L' Inglese stravagante*, Bologna, 1789; *Il gatto*, Brescia, 1789; *La morte di Giulio Cesare*, Venice, 1789; *L' Arminio*, Florence, 1790; *La dama bizzarra*, Rome, 1790; *Cajo Ostilio*, *ib.*, 1791; *Se-leuco*, Leghorn, 1792; *Il finto Astrologo*,



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Turin, 1792; *La capricciosa ravveduta*, Venice, 1793; *L' Olandese in Venezia*, ib., 1794; *Lo stravagante*, ib., 1795; *Zenobia*, Inez de Castro, *Aci e Galatea*, London, 1797; *Semiramide*, Venice, 1798; *Merope* (his best work), London, 1790. Oratorios: *Agar*; *Joas*.—Fétis; do., *Supplément*, i. 88; Gerber, *N. Lex.*; Schilling.

**BIANCHI, PIETRO ANTONIO**, born in Venice about 1530. Vocal composer, *canonicus regularis* of S. Salvatore, Venice, then chaplain of Archduke Ferdinand of Austria. Most of his works are lost; those still extant are: *Canzoni Napoletane a tre voci* (Venice, 1572); *Sacri concentus, octo vocibus*, etc. (ib., 1609); *Motets in Abraham Schad's "Promptuarium musicum."*—Fétis; Gerber, *N. Lex.*; Schilling.

**BIANCIARDI, FRANCESCO**, born at Casola, near Siena, Italy, in the last quarter of the 16th century, died at Siena, aged thirty-five. He is said to have been one of the first contrapuntists who wrote on the basso continuo. He was *maestro di cappella* of the cathedral at Siena about 1600, and *Accademico intronato*. Works: 3 books of motets, for 4, 5, 6, and 8 voices (Venice, Gardano, 1596-1607); 4 books of motets for 2, 3, and 4 voices, with organ (1599-1608); 3 books of motets without organ (1600); 2 books of masses for 4 and 8 voices, without organ (Venice, Gardano, 1604-5); *Psalms for 4 voices* (Venice, 1604).—Fétis; Mendel; Schilling.

**BIBER, HEINRICH JOHANN FRANZ VON**, born in Wartenberg, Bohemia, in 1644, died in Salzburg, May 3, 1704. He was a famous violinist and composer for the violin, and one of the chief, if not the chief, founders of the German violin school. His reputation was great in his day, and the



Emperor Leopold I., besides other gifts, presented him with a patent of nobility. He was probably the first German who tried to raise the art of violin writing above the level of a mere display of virtuosity; his style, if closely related to that of his best Italian contemporaries, is noted for a certain Teutonic severity and pathos. Judging from his compositions, his technique, both in double-stopping and bowing, was very considerable; he seems to have been the first to alter the usual tuning of the violin to facilitate polyphonic playing in otherwise unfavorable keys. He was liberally patronized by the princes Ferdinand Marie and Maximilian Emanuel of Bavaria, and during the latter part of his life he exercised the functions of high steward and *maestro di cappella* to the Prince Archbishop of Salzburg. Published works: Six sonatas for violin and continuo (Salzburg, 1681; the sixth of these in Ferdinand David's "*Hohe Schule des Violinspiels*," Leipzig, Breitkopf & Härtel); *Fidicinium sacroprofanum*, 12 sonatas for four and five instruments (Nuremberg, no date); *Harmonia artificioso-ariosa in septem partes vel partitas distributa*, for 3 instruments (Nuremberg, no date); *Sonatae duae tam aris quam aulis servientes* (Salzburg, 1676); *Vesperae longiores ac breviores, una cum litanis Lauretanis a quatuor vocibus, duobus violin. et duabus violis in concerto, additis quatuor vocibus in capella, atque tribus trombonis ex ripienis desumendis ad libitum* (Salzburg, 1693). The MS. of a *Dramma musicale* is in the Salzburg Museum. Biber's portrait was engraved in Germany in his thirty-sixth year.—Wasielewski, *Die Violine und ihre Meister*, 148; Grove, i. 240.

**BIBL, ANDREAS**, born in Vienna, April 8, 1797, died there, April 30, 1878. Organist, pupil of Josef Preindl, and so proficient that he became organist of the parish church of St. Leopold in 1816, and of St. Stephen's Cathedral and St. Peter's Church in 1818. Works—For organ: 12 preludes, op. 3 (Vienna, Diabelli); 32 versets, op. 7 (ib.); do.,



cadences, op. 10 (ib.); 3 preludes, op. 11 (ib.); do., op. 13 (ib.); do., op. 15 (Vienna, Haslinger); Preludes for use at church festivals, op. 12 (Vienna, Diabelli); 20 preludes for requiem masses, op. 16 (ib.); Fugue, op. 17 (ib.); Prelude and fugue, op. 23 (ib.); 2 fugues on themes by Albrechtsberger (ib.); do. on themes by Preindl (ib.). Church music: *Salve Regina* for four voices and organ, op. 5 (Vienna, Mechetti); 3 *Ave Maria* for do., op. 6 (ib.); 2 *Tantum ergo* for do., op. 8 (Vienna, Diabelli); *In te Domine speravi*, gradual for 4 voices, 2 violins, viola, violoncello, double-bass, and organ, op. 9 (ib.); *Lætamini in Domino*, offertory for tenor, chorus, 2 violins, viola, violoncello, double-bass, organ, 2 oboes, 2 trumpets, trombones, and drums, op. 18 (ib.); *Ave Maria*, gradual for 4 voices, 2 violins, viola, violoncello, double-bass, organ obligato, 2 clarinets, and 2 bassoons, op. 19 (ib.); *Mass* for 4 voices, 2 violins, viola, bass, 2 clarinets, 2 horns, 2 trumpets, drums, and organ, op. 20 (Vienna, Haslinger); *Tantum ergo* for soprano, chorus, and orchestra, op. 21 (ib.); do. for contralto, chorus, and orchestra, op. 22 (ib.). His son Rudolf (born in Vienna, Jan. 6, 1832) pupil of Sechter, became organist at St. Stephen's in 1859, and of the Imperial Chapel in 1863. He has composed church and chamber music of considerable merit.—*Allgem. Wiener mus. Zeitg.* (1841), No. 34; Fétis; Wurzbach.

**BIBLIS**, opera in five acts, text by Fleury, music by Lacoste, represented at the Opéra, Paris, Nov. 6, 1732. Subject, the love of Byblis for her own brother Caunus, as related by Ovid (*Met.*, ix. 446–465).

**BIEGO, PAOLO**, born in Venice about 1650. Dramatic composer, author of the operas: *Ottone il Grande*, given in Venice, 1688; *Fortuna tra le disgrazie*, *Pertinace*, ib., 1689.

**BIELATI, ALESSANDRO**, Italian composer, born at Genoa, contemporary. He is author of *Il conscritto*, opera buffa, given at San Pietro d' Arena, Piedmont, 1841; and *Ettore Fieramosca*.

**BIEREY, GOTTLLOB BENEDICT**, born in Dresden, July 25, 1772, died at Breslau, May 5, 1840. Dramatic composer; pupil of his father, a professor of music, and of Weinlig in harmony and composition. He was director of music in several travelling opera companies, and in 1807 in Vienna, where his opera of *Wladimir* was played with much success. This procured him the appointment of Kapellmeister at Breslau to succeed C. M. von Weber, and in 1824 he became director of the theatre there. He resigned in 1828, and lived alternately at Leipsic, Weimar, Wiesbaden, and Mainz, but ultimately returned to Breslau. Works: Of his 26 operas, mostly comic, the most prominent are: *Der Zauberhain*, given at Ballenstädt, 1799; *Das Blumenmädchen*, Leipsic, 1802; *Klara, Herzogin von Bretenien*, ib., 1803; *Rosette, das Schweizermädchen*, ib., 1806; *Der Überfall*, Breslau, 1809; *Der Gensenhäger, Das unsichtbare Mädchen*, ib., 1811; *Almazinde, oder die Höhle Sesam*, Berlin, 1814; *Pyramus und Thisbe*, Breslau, 1814; *Der Apfeldieb*; *Jery und Bätely*; *Der Mädchenmarkt*; *Die böse Frau*; *Liebesabenteuer*; *Der betrogene Betrüger*. Cantatas: *Die Sachsen im Lager*; *Das Opfer der Menschenliebe*; *Die Feier des Frühlings* (3 under this title); *Der Sieg Amors*; *Il Tributo di rispetto e d'amore*, cantata on the death of Duke Ferdinand of Brunswick; *Das Erndtefest*; *L' Inverno, ovvero la provida pastorella*; *Osterkantate* (Leipsic, 1805); Overtures and marches for orchestra; Several collections of songs with pianoforte (Berlin, Leipsic, and Breslau).—*Allgem. d. Biogr.*, ii. 628; *Allgem. mus. Zeit.*, iv. 516; vi. 207, 803; xiii. 241, 843; xlii. 506; Fétis; Gerber, *N. Lex.*; Schilling.

**BIFFI, ANTONIO**, flourished in Venice, died there in March, 1736. Dramatic composer, pupil of Legrenzi; became maestro di cappella at San Marco in 1701, and was also professor at the Conservatorio de' Mendicanti. Works: *Il Figliuolo prodigo*, given in Venice, 1704; 7 psalms for two

and three voices (in the Royal Library, Berlin). A large number of his compositions is to be found in the Santini collection, Rome.—Fétis; Nemeitzen, *Nachlese besonderer Nachrichten von Italien* (Leipsic, 1726), 49.

**BIFFI, GIUSEPPE**, born at Cesano, Lombardy, about the middle of the 16th century. Vocal composer, maestro di cappella to Cardinal Andrea Battori, afterwards court composer to the Duke of Württemberg. Works: *Libro di madrigali a quattro voci* (Brescia, 1582); *do. a cinque voci* (Venice, 1599); *do. (Milan)*; *do. a sei voci* (Nuremberg, 1600); *Cantiones sex vocum* (Nuremberg, 1596).—Fétis; Mendel.

**BIGAGLIA, Padre DIOGENIO**, lived in Venice about the beginning of the 18th century. Dramatic composer; Benedictine monk of the convent of S. Giorgio Maggiore. Works: *Giaele*, opera, given in Venice, 1731; *Dodici sonate a violino solo ossia flauto* (Amsterdam, 1725); *Siam soli*, *Erminie*, cantata; *In serena cœli scena*, motet for alto solo, two violins, viola, violoncello, and organ. Many of his MS. works are preserved in the convent of his order.—Gerber, *N. Lex.*; Mendel; Nemeitzen, *Nachrichten von Italien*, 53.

**BIGATTI, CARLO**, born in Milan, Feb. 12, 1779, died there in November, 1854. Dramatic composer, pupil of Vincenzo Canobbio on the pianoforte, then at Bologna of Padre Mattei, and at Loreto of Zingarelli. In 1801 he went to France, spent several years at Marseilles, and returned in 1809 to Milan, where he afterwards became maestro di cappella at Santa Maria Maggiore. Works: *Il Fanatico*, opera buffa, given at Marseilles, 1804; *Théodore et Jenny*, French opera, *ib.*, 1808; *L' Amante prigioniero*, Milan, Scala, 1809; *L' Albergo magico*, *ib.*, Teatro di Sta. Radegonda, 1811; *La Scoperta inaspettata*; *Astuzie contra astuzie*; *I Furbi al cimento*, Venice, 1819; *Symphonie concertante* for two horns, with orchestra; *O sacrum convivium*, for three voices; *Theme and variations* for pianoforte.—Fétis; Mendel.

**BIJOU PERDU, LE** (*The Lost Jewel*), opéra-comique in three acts, text by do Leuven and de Forges, music by Adolphe Adam, represented at the Théâtre Lyrique, Paris, Oct. 6, 1853. Subject, the history of a watch which passes from hand to hand, from the boudoir of Mme Coquillière, to the Marquis d'Angennes and others, until it comes into the possession of Toinette, the gardener's daughter, who restores it to the marquis on condition that he relieves her lover from military duty.

**BILDER AUS OSTEN** (*Pictures from the East*), 6 impromptus for pianoforte for four hands, by Robert Schumann, op. 66, composed in 1848. Dedicated to Frau Lida Bendemann (born Schadow). Orchestral transcription by Reinecke. First published, Fr. Kistner (Leipsic, 1849); edition of Breitkopf & Härtel, *Schumann's Werke*, Series VI., No. 2.

**BILETTA, EMANUELE**, Italian composer, contemporary. He is the author of *La rose de Florence*, opera in two acts, text by Saint-Georges, represented at the Opéra, Paris, Nov. 10, 1856.

**BILHON** (Billon), **JEAN DE**, French composer of the end of the 15th and beginning of the 16th century. He resided in Rome, where he was a singer in the Pontifical Chapel. In its archives are masses by him, composed on themes of old French chansons. Other works may be found in different collections.—Fétis.

**BILLERT, KARL FRIEDRICH AUGUST**, born at Alt-Stettin, Pomerania, Sept. 14, 1821, died in Berlin, Dec. 22, 1875. Dramatic composer, pupil of the musical director Montu on the pianoforte, and of Karl Loewe, then studied in Berlin at the Organ Institute and in the composition class of the Royal Academy, where he took the first prize in 1847. He greatly influenced musical life in Berlin, founded a singing society, and after 1857 devoted himself to researches and writing, especially in the field of musical archaeology and the science of instruments. Grand gold medal

## BILLET

for science and art. Works: *Ypsilanti*, opera (1847); *Der Liebesring*, do.; *Christi Geburt*, oratorio; *Symphony in D major*; *Te Deum*, for chorus, orchestra, and military band (for the coronation of King William I); *Cantata for the silver wedding of King William* (Berlin, Schlesinger); *Psalms*; *Overtures*; *Sacred and secular songs*.—Mendel.

**BILLET, ALEXANDRE PHILIPPE**, born of French parents, at St. Petersburg, March 14, 1817, still living, 1888. Pianist, pupil of Zimmermann at the Conservatoire, Paris, which he entered in 1833. In 1835 he won the second prize, and with his brother, who had studied the violoncello at the same time, went to Geneva, where both taught and appeared successfully in public for several years. In 1841 he visited Italy, Germany, and Russia, lived for several years in London, then settled in Paris. His compositions, consisting of *fantaisies*, *nocturnes*, *caprices*, *études*, etc., for pianoforte, were published in the several countries he had visited.—Fétis; Mendel.

**BILLET DE LOTERIE, LE** (*The Lottery Ticket*), *opéra-comique* in one act, text by Roger and Creuzé de Lesser, music by Isouard, represented at the *Opéra Comique*, Paris, Sept. 14, 1811. It had a prolonged success in Paris and in the provincial cities.

**BILLET DE MARGUERITE, LE**, *opéra-comique* in three acts, text by de Leuven and Brunswick, music by Gevaert, represented at the *Théâtre Lyrique*, Paris, Oct. 7, 1854.

**BILLETER, AGATHON**, born at Männedorf, Zürich, Nov. 21, 1834, died at Burgdorf, Feb. 8, 1881. Vocal composer, pupil of the Leipzig Conservatorium; organist and musical director at Burgdorf, Switzerland. He has composed very popular choruses for male voices.—Riemann.

**BILLINGS, WILLIAM**, born in Boston, Massachusetts, Oct. 7, 1746, died in Boston, Sept. 26, 1800. He has been considered the founder of American church music, as before his time the Colonies had only the

few tunes that had been brought from England. Being entirely self-taught, his theoretical knowledge of music was very limited, but his pieces give evidence of some talent, and at one time his music became so popular that it was used in the churches almost exclusively. He published six collections of music: *The New England Psalm Singer* (1770); *The Singing Master's Assistant* (1778); *Music in Miniature* (1779); *The Psalm Singer's Amusement* (1781); *The Suffolk Harmony* (1786); *The Continental Harmony* (1794). In these collections the tunes were, with few exceptions, his own. *The Lord is risen indeed*, anthem.

**BILLINGTON, THOMAS**, born (?), died at Naples in May, 1797. Harpist and pianist; music teacher and member of the orchestra at Drury Lane Theatre in London until 1786, when he eloped with the afterwards famous singer Elizabeth Billington to Dublin, and subsequently accompanied her on her travels. According to Grove's dictionary he was not the husband, but probably the brother-in-law of Elizabeth. Works: 12 canzonette for two voices (London, Preston, 1795-97); 6 songs (ib.); 6 sonatas for pianoforte (ib.); *Sonata for 4 hands* (Amsterdam, Schmidt); *Sonata for harpsichord with violin* (Paris, 1796); *Maria's Evening Service*; *Gray's "Elegy"*; *Pope's "Elegy to the Memory of an Unfortunate Lady"*; *Pope's "Eloisa to Abelard"*; 24 ballads to Shenstone's *Pastorals*; *Prior's Garland*; *Petrarch's Laura*; *Laura's Wedding-day*; *Children in the Wood*; *Young's "Night Thoughts"*; *Glees* (all in London, Clementi).—Fétis; Gerber, N. Lex.; Schilling.

**BILSE, BENJAMIN**, born at Liegnitz, Silesia, Aug. 17, 1816, still living, 1888. Orchestra conductor, first in his native city, whence for many years he made regular concert tours, meeting everywhere with brilliant success. After his great triumph during the exhibition in Paris, 1867, he settled in Berlin. He has composed a great number of dances and marches.—Mendel.



## BINCHOIS

**BINCHOIS, ÉGIDE** (or Gilles), born at Binch, near Mons, Hainault, about 1400, died in Mons, 1452-1465. He was a soldier in his youth; in 1438 Philipp the Good granted him a prebend in the Church of S. Wandru at Mons, and in 1452 he is mentioned as second chaplain. Together with Dufay, Binchois was one of the most famous composers of the first Flemish school; his reputation reached as far as Italy, although he seems never to have visited that country. Very few of his compositions have been preserved. There is a three-voice mass in the Brussels Library, and some three-voice French chansons in the libraries of the Vatican, Rome, and of Paris. Kiesewetter's deciphering of the song "Ce mois de Mai," dedicated to Dufay (in *Galerie der alten Contrapunktisten*), is probably wrong.—*Ambras*, ii. 458.

**BINDER, KARL**, born in Vienna, Nov. 29, 1816, died there, Nov. 5, 1860. Dramatic composer, Kapellmeister at the Josefstädter Theater of his native city, 1839-47, then in Hamburg, at Presburg, Hungary, and finally again in Vienna, where he also taught vocal music. Works: *Der Wiener Schusterhut*, melodrama, Vienna, about 1840; *Die drei Wittfrauen*, opera, ib., about 1841; *Purzel*, vaudeville, ib., about 1843; Overture and choruses to the drama *Elmar*; *Paalms*, with grand orchestra; Songs, with pianoforte.—*Fétis*; *Mendel*.

**BING, JACOB**, born blind at Eschenbach, Würtemberg, July 16, 1821, died at Freiburg, Breisgau, April 17, 1841. Organist, pianist, and violinist, educated at the Institute for the Blind at Freiburg. Works: Overture for grand orchestra; *Mass* (1836); String quartets and trios; Sacred songs for 4 voices; Songs, with pianoforte.—*Fétis*; *Mendel*.

**BIN ICH GLEICH VON DIR GEWICHEN**, choral, to the melody: "*Werde munter, mein Gemüthe*," in A major, in Johann Sebastian Bach's *Passion nach Matthäus*, Part II.

**BION**, opéra-comique in one act, in verse, text by Hoffman, music by Méhul, first

represented at the Opéra Comique, Paris, in 1801. Agenor, a young Athenian, perceiving that Bion is in love with Nysa, endeavours to throw obstacles in his way. Bion mystifies Agenor and finally wins Nysa.

**BIONDINA**, twelve melodies to Italian words by Zaffira, music by Gounod, in the style of the Tuscan stornello.

**BIONI, ANTONIO**, born in Venice in 1698, died after 1738. Dramatic composer, pupil in harmony and counterpoint of Giovanni Porta. He went to Ferrara in 1722, and, as musical director of an Italian opera troupe, to Breslau in 1726. In the next nine years he wrote twenty-one operas, and assumed the management of the Italian theatre at Breslau in 1730. After the disbanding of the troupe in 1733 he is lost sight of, but seems to have been in Vienna in 1738, and afterwards probably returned to Italy. The Elector of Mainz conferred on him the title of court composer in 1731. Works: *Climene*, given at Naples, 1721; *Udine*, Venice, 1722; *Cajo Mario*, *Mitridate*, Ferrara, 1722; *Orlando furioso*, Baden, 1724; *Armida abbandonata*, *Armida al campo*, Breslau, 1726; *Endimione—pastorale*, *Lucio Vero*, *Ariodante*, *Attale ed Arsinoe*, ib., 1727; *Artabano*, *Filindo—pastorale eroica*, *Nissa ed Elpino*, ib., 1728; *La Fedo tradita e vendicata*, *Engelberta*, *Andromacca*, ib., 1729; *Ercole sul Termidonte*, ib., 1730; *Lucio Papirio*, *Siroe, rè di Persia*, *Silvia*, ib., 1731; *La Verità sconosciuta*, ib., 1732; *Alessandro Severo*, *l' Odio placato*, *Alessandro nell' Indie*, ib., 1733; *Girita*, Vienna, 1738.—*Fétis*; *Gerber*, N. Lex.; *Schilling*.

**BIORDI, GIOVANNI**, born in Rome in the latter half of the 17th century. Cantor of the Pontifical Chapel in 1717, and in 1722 maestro di cappella of S. Giacomo, Rome. Nearly all the churches of Rome own works by this master, and his music is still sung at the Pontifical Chapel. The Abbate Santini's collection contains: *Motetti e salmi*, 4 voci; *Miserere*, for two choirs; *Lauda Sion*, for two choirs; *Litanies* for four voices;



## BIRCKENSTOCK

*Lætatus sum*, for six voices, composed for the Pontifical Chapel; *Christus factus est*, for 6 voices, with chorus di ripieno.—Fétis; Mendel; Schilling.

**BIRCKENSTOCK, JOHANN ADAM**, born at Alsfeld, Hesse, Feb. 19, 1687, died at Eisenach, Feb. 26, 1733. Instrumental composer, pupil at Cassel of Ruggiero Fedeli, then in Berlin of Volumier, at Bayreuth of Fiorelli, and finally in Paris (1709–10) of de Val. After his return to Cassel he was made court musician, in 1721 first violinist, and 1725 Kapellmeister, in which capacity he accepted a call to Eisenach in 1730. Works: 12 sonatas for violin with basso continuo (Amsterdam, 1722); 12 do. (ib., 1730); 12 concertos for 4 violins obligati, viola, violoncello, and basso continuo (ib., 1730).—Fétis; Gerber, N. Lex.; Mendel; Schilling.

**BIRD, ARTHUR**, born of American parentage, in Watertown, Massachusetts, July 23, 1856, still living, 1888. In 1872–76 he studied in Germany, and in 1881 he again went to Europe, where he was at different times a pupil of Liszt, Hauptmann, Loeschhorn, Arbach, and Rode. His compositions consist of a symphony for orchestra; 2 pieces for pianoforte and violin; 3 marches for pianoforte; 3 waltzes for pianoforte; and other pianoforte pieces.

**BIRD.** See *Byrd*.

**BIRKLER, GEORG WILHELM**, born at Bochau, Württemberg, May 23, 1820, still living, 1888. Church composer, pupil of his father on the pianoforte and organ, and in singing, then at the Wilhelmstift at Tübingen, where he studied theology, influenced especially by Professor Aberle. He became a learned writer on classical music, and is now professor at the Gymnasium of Ehningen. He has composed masses, vesper psalms, etc., for mixed and male chorus.—Mendel.

**BIRNBACH, (JOSEF BENJAMIN) HEINRICH**, born at Breslau, Jan. 8, 1795, died in Berlin, Aug. 24, 1879. Pianist, son and pupil of Karl Josef Birnbach, and stu-

dent of Friedrich M. Kähler in thorough bass. He made a concert tour to Warsaw when a boy of eight years, became Kapellmeister at the theatre and of a church in Pesth about 1813, but returned in 1814 to Breslau, where he taught until 1821, when he settled in Berlin. In 1833 he founded there a musical institute, and formed a number of pupils of such note as Nicolai, Dehn, Kücken, etc. During the latter part of his activity he had become entirely blind. Works: Two symphonies for orchestra; Two overtures for do.; Concertos for pianoforte, for clarinet, oboe, guitar; Sonatas for pianoforte; Duos; Quintet, etc.—Fétis; Mendel; Schilling.

**BIRNBACH, HEINRICH AUGUST**, born at Breslau, 1782, died in Berlin, Dec. 31, 1840. Violoncellist, son of Karl Josef Birnbach and pupil of Anton Kraft in Vienna, where he had obtained an engagement in the orchestra of the Theater an der Wien. In 1804–6 he was chamber musician to Prince Lubomirski at Landshut, Galicia; in 1807 he entered the opera orchestra in Vienna as guitar player, and returned to Landshut in 1822, having in the meanwhile played the violoncello in the theatre orchestra at Pesth, after 1812. On the erection of the Königstädter Theater in Berlin, 1824, he accepted an engagement there, became chamber musician in the royal orchestra in 1825, and was pensioned in 1831. He composed concertos and variations for violoncello, and many pieces for the guitar.—Fétis; Mendel; Schilling.

**BIRNBACH, KARL JOSEF**, born at Köpernick, near Neisse, Silesia, 1751, died at Warsaw, May 29, 1805. Violinist and dramatic composer, pupil of Dittersdorf, who procured him a position in Breslau, whence he went to Berlin in 1795, and became chamber musician in the royal orchestra. In 1803 he went to Warsaw with his son Heinrich, and accepted an engagement as Kapellmeister of the German theatre there in 1804, but fell victim to an epidemic. Works: *Saphire*, opera, given at Breslau

## BIRTH

about 1783; *Die Fischweiber von Paris*, do., ib.; Oratorios and cantatas; Masses; 10 symphonies for orchestra; 16 concertos for pianoforte; 10 do. for violin; 20 quartets for strings; several quintets for do.; 25 sonatas for pianoforte; 15 soli for violin, etc.—Fétis; Mendel; Schilling.

**BIRTH AND FORTUNE I DESPISE**, tenor air in *A major of Jonathan*, in Handel's *Saul*, Part I.

**BISCHOFF, KARL BERNHARD**, born at Nieder-Röblingen, Weimar, Dec. 24, 1807, still living, 1888. Composer, pupil in Berlin of A. W. Bach, Rungenhagen, and Grell. He accepted a call to Stargard, Pomerania, in 1843, and afterwards received the title of royal director of music. Works: *Der Christ*, oratorio; *Joas*, do.; Quartets, and other chamber music; Motets, etc.—Mendel.

**BISCHOFF, KASPAR JOSEPH**, born at Ansbach, April 7, 1823, still living, 1888. Composer, pupil of Ett and Stuntz in Munich, then studied in Leipsic, 1847–49, and settled at Frankfort. Works: *Maske und Mantille*, opera, given at Frankfort, 1852; Symphony; Overture to *Hamlet*; Cantatas; Psalms; Quartets for strings; Songs and part-songs.—Mendel.

**BISHOP, Sir HENRY ROWLEY**, born in London, Nov. 18, 1786, died there, April 30, 1855. Dramatic composer, pupil of Francesco Bianchi. He began to compose at an early age, but was first brought into notice by his opera of *The Circassian Bride*, produced at Drury Lane Theatre in 1809. Unfortunately the theatre was burned the night after (Feb. 24th) and the score was lost, but its reception procured him in 1810 the position of musical director at Covent Garden Theatre. In 1813



he was one of the founders of the Philharmonic Society, of which he took his turn as conductor, and in 1820 he visited Dublin and received the freedom of the city. He was conductor at Drury Lane Theatre in 1825, musical director at Vauxhall Gardens in 1830, musical director at Covent Garden Theatre in 1840–41, conductor of the Antient Concerts in 1840–48, professor of music in Edinburgh University in 1841–43, and professor of music in Oxford University in 1848. He received the degree of Bachelor of Music at Oxford in 1839, and of Doctor of Music in 1853, and was knighted in 1842. Bishop produced more than a hundred operas, operettas, burlettas, ballets, and other dramatic pieces, of which at least two-thirds were entirely by him, and the rest adaptations or works written in collaboration with Davy, Reeve, Whittaker, and others. He was especially strong in vocal music and one of the best of the English lyrical composers. Works—Operas and musical dramas: *Angelina*, farce, London, 1804; *Tamerlan et Bajazet*, ballet, ib., 1806; *Narcisse et les Grâces*, ballet, ib., 1806; *Caractacus*, ballet, ib., 1806; *Love in a Tub*, ballet, ib., 1806; *The Mysterious Bride*, ib., 1808; *The Circassian Bride*, *The Vintagers*, 1809; *Mora's Love*, ballet, 1809; *The Maniac, or Swiss Banditti*, 1810; *The Knight of Snowdon*, 1811; *The Virgin of the Sun*, *The Æthiop, or Child of the Desert*, *The Renegade*, 1812; *Haroun Alraschid* (altered from the Æthiop), *The Brazen Bust*, *Harry Le Roy*, *The Miller and his Men*, *For England*, *Ho!*, 1813; *The Farmer's Wife* (with Reeve and Davy), *The Wandering Boys, or The Castle of Olival*, *Sadak and Kalasrade, or The Waters of Oblivion*, *The Grand Alliance*, *The Forest of Bondy, or Dog of Montargis*, *Dr. Sangrado*, ballet, *The Maid of the Mill*, comic opera, *Brother and Sister* (with Reeve), *John of Paris* (adapted from Boieldieu), 1814; *The Noble Outlaw*, *Telemachus, Co-mus*, *Magpie or the Maid*, *John du Bart*, 1815; *A Midsummer Night's Dream*, *Royal Nuptials*, intermezzo, *Guy Mannering, or*

the Gypsy's Prophecy (with Whittaker), The Slave, opera, Who Wants a Wife?, melodrama, 1816; The Heir of Verona, or Honesty the best Policy (with Whittaker), The Humorous Lieutenant, The Father and his Children, melodrama, The Duke of Savoy, or Wife and Mistress, The Libertine (adapted from Don Giovanni), 1817; Zuma, or The Tree of Health, comic opera (with Braham), The Illustrious Traveller, December and May, Barber of Seville (adapted from Rossini), 1818; The Heart of Midlothian, A Roland for an Oliver, The Gnome King, or The Giant Mountains, Swedish Patriotism, The Comedy of Errors, Fortunatus and his Sons, melodrama, Marriage of Figaro (adapted from Mozart), 1819; The Antiquary, The Battle of Bothwell Brigg, Henri Quatre, or Paris in the Olden Time, Twelfth Night, Don John, or The Two Violettas, Montrose, or The Children of the Mist, 1820; The Two Gentlemen of Verona, 1821; The Law of Java, Maid Marian, or The Huntress of Arlingford, opera, 1822; Clari, or The Maid of Milan, opera, The Beacon of Liberty, Cortez, or The Conquest of Mexico, 1823; Native Land, or Return from Slavery, Charles the Second, operetta, As you like it, 1824; The Fall of Algiers, opera, Edward the Black Prince, Coronation of Charles X., Aladdin, or the Wonderful Lamp, opera, Faustus, 1825; The Knights of the Cross, opera, 1826; Englishman in India, 1827; The Night before the Wedding, 1829; Ninetta, opera, Hofer (adapted from Rossini), 1830; Under the Oak, opera, 1831; Adelaide, or The Royal William, opera, The Tyrolese Peasant, Home, Sweet Home, operatic drama, The Magic Fan, or The Fillip on the Nose, operetta, The Sedan Chair, The Bottle of Champagne, operetta, The Romance of a Day, operatic drama, 1832; Yelva, or The Orphan of Russia, The Rencontre, operatic comedy, 1833; Rural Felicity, 1834; The Doom Kiss, opera, Manfred, 1836; The Fortunate Isles, 1841; The Czar of Muscovy, opera. The Fallen Angel, oratorio; The Seventh Day, cantata, 1833;

Ode for the Installation of the Earl of Derby as Chancellor of Oxford, 1853. Glees and songs.—Brown; Grove; Fétis.

**BIST DU MEIN? HAB' ICH DICH WIEDER?** See *Tristan und Isolde*.

**BITTONI, BERNARDO**, born at Fabriano, Pontifical States, in 1755, died there, May 18, 1829. Organist, pupil of one Lombardi; lived for many years as maestro di musica at Rieti, then in the same capacity in his native place. Alfieri wrote his biography. Works: Mass for 8 voices and orchestra; Requiem Mass for 4 voices and several instruments; Lauda Jerusalem, psalm for do., Salve Regina, for do.; Beatus vir, for do.; Christus factus est, for do.; Credo for do.; Magnificat; Miserere; Many motets, and offertories, etc.; Sonatas for the organ.—Fétis.

**BIUMI, GIACOMO FILIPPO**, born in Milan, died there in 1652. Organist, first at the Church della Passione, then at San Ambrogio, and finally at the cathedral. Works: A book of Magnificats for 4-8 voices; do. of fantasias for 4 voices; do. of motets for 2-4 voices; Canzoni da suonar alla francese a 4 ed 8 voci; and others, scattered in collections.—Fétis; Mendel.

**BIZET, (CHARLES CÉSAR LÉOPOLD)** called **GEORGES**, born in Paris, Oct. 25,



1838, died there, June 3, 1875. He entered in 1848 the Conservatoire, where he studied composition under Halévy, and won the prix de Rome in 1857. Before graduating he had brought out an operetta, *Docteur Miracle*,

at the Bouffes Parisiens. On his return from Italy he composed and produced several opéras-comiques, which had but indifferent success. His overture, *Patrie*, and especially his interludes to Daudet's *L'Arlésienne* (afterwards published as two orchestral suites) were far better received. The corner-stone of his fame, however, was



the opera *Carmen*, which at once placed him in the foremost rank of modern French composers. This, and the suites *L'Arlésienne* and *Roma*, are his best-known works. He was a man of superior gifts, and of decidedly greater originality than other French composers of his generation. He was an accomplished pianist, especially noted for his wonderful sight-reading of orchestral scores. He married a daughter of

*Peage, Bizet*

Halévy. Great hopes were entertained of his future, and his sudden death was universally lamented. Works — Operas: *Le Docteur Miracle*, given at the Bouffes Parisiens, April 9, 1857; *Don Procopio*; *La Guzla de l'Émir*; *Les pêcheurs de perles*, Théâtre Lyrique, Sept. 30, 1863; *La jolie fille de Perth*, ib., Dec. 26, 1867; *Numa*, 1871; *Djamileh*, Opéra Comique, May 22, 1872; *Carmen*, Opéra Comique, June 3, 1875; *Yvan le Terrible* (never performed). Other works: Incidental music to Daudet's *L'Arlésienne*; Overture, *Patrie*; *La chasse d'Ossian*, overture; Two movements of a symphony; Songs and pianoforte music.—Leipsic Signale, June, 1875, No. 29; April, 1883, No. 33; Grove, i. 246.

**BLACK CROOK, THE**, fairy operatic spectacle in four acts, music by Jacobi and Frederick Clay, first represented at the Alhambra, London, December, 1872. The first and third acts are by Jacobi, the others by Clay.

**BLACK DOMINO.** See *Domino Noir*.

**BLAHAG** (Blahak), JOSEF, born at Raggendorf, Hungary, in 1779, died in Vienna, Dec. 15, 1846. Tenor singer at the Leopoldstädter Theater, Vienna, in 1802-23, Kapellmeister at St. Peter's, there, in 1824. Works: 14 masses; 25 graduales; 29 offertories for one or several voices, with

string instruments and organ; 10 *Tantum ergo*, for four voices and organ; 2 *Te Deum*.—Fétis; Wurzbach.

**BLAHETKA, LEOPOLDINE**, born at Guntramsdorf, near Vienna, Nov. 15, 1811, still living, 1888, at Boulogne. Pianist, pupil of Czerny, then of Kalkbrenner and Moscheles on the pianoforte, and of Simon Sechter in composition. She excited an interest by her playing when only seven years of age, and was afterwards very successful on her concert tours. In 1840 she settled at Boulogne, and devoted herself to teaching. Works: *Die Räuber und die Sänger*, opera, given in Vienna, Kärnthnerthor Theater, 1830; Concertos, sonatas, polonaises, variations, etc., for pianoforte solo, and with orchestra, or quartet, or only violin; Trios for pianoforte, violin, and violoncello; Songs, with pianoforte.—Fétis; Wurzbach.

**BLAISE, ADOLPHE**, died in Paris in 1772. Dramatic composer, bassoon-player in the orchestra of the Comédie Italienne in 1737. He wrote many divertissements, entr'actes, dances, and marches for that stage, besides the following works: *Annette et Lubin*, given at the Théâtre Italien, 1762; *Isabelle et Gertrude, ou Les sylphes supposés*, ib., 1765; *Le trompeur trompé*, ib., 1767; *Orphée, Filets de Vulcain*, ballets, given in 1738; *Pédant, Amours de Cupidon, Psyché*, and other ballets.—Fétis.

**BLAISE ET BABET**, opéra-comique in two acts, text by Monvel, music by Dezède, first represented at Versailles, April 4, 1783, and at the Comédie Italienne, Paris, June 30, 1783. It is a sequel to *Les trois fermiers* by the same author. It was the most successful of Dezède's works.

**BLAISE LE SAVETIER** (Blaise the Cobbler), opéra-comique in one act, text by Sedaine, music by Philidor, first represented at the Opéra Comique, Paris, March 9, 1759. This opera, Philidor's first dramatic work, achieved for him a decided and permanent success. In it he showed himself to be a more skilful harmonist than the French



## BLAKE

composers of his day, though his phrasing often violates dramatic truth, and his prosody is defective. It was one of the works selected in 1762 with which to open the new *Comédie Italienne*, and it continued to be a favourite for half a century.—Allen, *Life of Philidor*, 45.

**BLAKE, CHARLES DUPEE**, born of American parentage, in Walpole, Massachusetts, Sept. 13, 1847, still living, 1888. Organist, pupil of J. D. C. Parker, David Paine, T. P. Ryder, J. K. Paine, and Handel Pond. He has been organist and musical director in the Congregational churches, at Wrentham and at Holliston, Mass.; in the Broomfield St. M. E. Church, Boston; and the Union Church, Boston. Works—Songs: Both sides, The Dead Leaves rustling, Roses and Violets, The Cavalier's farewell, The Longest way 'round, Wake from thy dreaming, When Pansies come again, Whisper thy thoughts to me, etc.; All Hope has fled, duet; Thine Own, duet; Angels are singing, Christmas carol; The Way, the Truth, the Light, Christmas carol, etc.

**BLAMONT, FRANÇOIS COLIN DE**, born at Versailles, Nov. 22, 1690, died in Paris, Feb. 14, 1760. Dramatic composer. At first a musician in the household of the Duchess of Maine, he made his début as a composer in 1707 with *Circé*, a cantata, which won him the notice of Lalande, who gave him lessons in harmony and counterpoint. He afterwards became superintendent of the king's music. His first work for the stage (1723) established his reputation, and won him the order of St. Michael. Works: *Les fêtes grecques et romaines*, heroic ballet, given in Paris, Opéra, 1723; *Diane et Endymion*, opera, ib., 1731; *Les fêtes de Thétis*, opéra-ballet; *Les caractères de l'amour*, heroic ballet, Concert de la Reine, 1736, Académie Royale de Musique, 1738; *Les amours du printemps* (act added to *Caractères de l'amour*), Opéra, 1739; *Jupiter vainqueur des Titans*, do., at Court, 1745; *Le retour des dieux sur la terre* (1725); *Cantates françaises* in

3 books; Five collections of *Airs sérieux et à boire*; 2 books of motets; and the music of the following court ballets: *Fêtes ou divertissements*, 1721; *Les présents des dieux*, 1727; *Les fêtes du labyrinthe*, 1728; *La nymphe de la Seine*; *Le jardin des Hespérides*, *Zéphire et Hore*, 1739; *L'heureux retour de la reine*, 1744; *Les regrets des beaux arts*; *Il pastor fido*.—Fétis; Larousse; Mendel; Schilling.

**BLANC, ADOLPHE**, born at Manosque (Basses-Alpes), June 24, 1828, still living, 1888. Violinist, pupil at the Conservatoire, Paris, where he won a prize, and of Halévy in composition. For a short time he was chef d'orchestre at the Théâtre Lyrique. He is one of the few French composers who have pre-eminently cultivated chamber music, for which the prix Chartier was assigned to him by the Academy in 1862. Works: *Une aventure sous la Ligue*, comic opera; *Les deux billets*, operetta, Paris, Salle Herz and Salle Pleyel, 1868; *Les rêves de Marguerite*, do.; *La promenade du bœuf gras*, symphonie burlesque; *Ouverture espagnole*, for orchestra; Sonatas, trios, quartets, quintets, septets for strings, or for pianoforte and strings; Rondos, sonatinas, caprices, etc.—Fétis; do., *Supplément*, i. 96.

**BLANCHARD, HENRI LOUIS**, born at Bordeaux, Feb. 7, 1778, died in Paris, Dec. 18, 1858. Violinist and dramatic composer, pupil of his father on the violin and of Franz Beck in harmony, then in Paris of Rudolf Kreutzer, Reicha, and Méhul. He was chef d'orchestre at the Théâtre des Variétés in 1818–29, where he composed a great number of vaudeville airs, most of which became popular. After the revolution of 1830 he assumed the management of the Théâtre Molière, and wrote several dramas which had great success, but brought him into discredit with the government. In 1833 he devoted himself entirely to musical criticism and writing on music, in which field he became very distinguished. Works: *Diane de Vernon*, comic opera, given at the

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Théâtre des Nouveautés, 1831; *L'Arioste*, do. (not performed); *Concertini* for violin; *Airs variés* for do.; *Fantaisie* for do. and harp; *Quartets* for violins; do. for violas; *Duos* for violins, etc.—Fétis; Mendel.

**BLANCHE DE NEVERS**, English opera in three acts, text by John Brougham, music by Balfe, represented at Covent Garden, London, Nov. 21, 1863. Subject from the French drama, "*Le Bossu*," called in English the "*Duke's Motto*."

**BLANCHE DE PROVENCE**, or *La Cour des Fées* (The Court of the Fairies), opera in three acts, text by Théaulon and Rancé, music by Berton, Cherubini, Kreutzer, and Paër, first represented at the Opéra, Paris, May 3, 1821. All that remains of this work, composed on the occasion of the birth and baptism of the Duc de Bordeaux, posthumous son of the Duc de Berry, is the splendid final chorus by Cherubini: "*Dors, cher enfant, tendre fleur d'espérance*."

**BLANGINI, GIUSEPPE MARCO MARIA FELICE**, born in Turin, Nov. 18, 1781, died in Paris, Dec. 18, 1841. Dramatic composer and tenor singer. He was admitted in 1789 to the choristers' school in Turin Cathedral, and made rapid progress under the Abbate Ottani; when twelve years old he acted as organist to the cathedral, and had composed a motet and a Kyrie, and at fourteen he led a mass with full orchestra. His favourite instrument was the violoncello. In 1799 he went to Paris and became the fashionable composer of romances and nocturnes and teacher of singing. In 1802 he was commissioned to complete Della-Maria's unfinished opera, *La fausse duègne*, which was followed by others of his own, and in 1805 he was called to Munich, where several of his operas were produced. In 1806 he became Kapellmeister to the King of Bavaria, and Princess Borghese appointed him director of her music. King Jérôme made him General Musik-Director at Cassel in 1809. In 1814 he returned to Paris and was appointed Surintendant de la musique du Roi. He was an

indefatigable composer of operas. Works: *Zélie et Terrville, ou Chimère et réalité*, given in Paris, Théâtre Feydeau, 1803; *Encore un tour de Calife*, Munich, 1805; *Nephtali ou les Ammonites*, Paris, Académie Impériale de Musique, 1806; *Inez de Castro*; *Les fêtes lacédémoniennes* (1805); *Les femmes vengées*, Paris, Théâtre Feydeau, 1811; *Le sacrifice d'Abraham*, *L'Amour philosophe*, Cassel, 1811; *Le naufrage comique*, *La fée Urgèle*, *La Princesse Cachemire*, Cassel, 1812; *Trajano in Dacia*, Munich, 1814; *La sourde-muette*, Paris, Théâtre Feydeau, 1815; *La Comtesse de Lamark*, ib., 1817; *Le jeune oncle*, ib., 1820; *Marie Thérèse*, 1820; *Le Duc d'Aquitaine*, Paris, Théâtre Feydeau, 1823; *Le projet de pièce*, ib., 1825; *La Saint-Henri*, Théâtre de la Cour, 1825; *L'Intendant*, ib., 1826; *Le morceau d'ensemble*, Théâtre des Nouveautés, 1825; *Le coureur de veuves*, *Le jeu de cache-cache*, *L'anneau de la fiancée*, ib., 1827; *Le chanteur de romances*, Théâtre des Variétés, 1830; Part of the music of the *Duchesse de Brinvilliers*, 1831; *Un premier pas*, 1832; *Les gondoliers*, 1832; *Le vieux de la montagne*. His romances (174 for a single voice) and nocturnes (170 for two voices) are among his best compositions; several of the former, like *Il est trop tard*, *Les souvenirs*, *M'aimeras-tu?*, *Il faut partir*, are still sung. He wrote also some church music, including four masses with orchestra, and motets.—Villemarest, *Souvenirs de F. Blangini*, 1797-1834; Fétis; do., *Supplément*, i. 97; Mendel; Schilling.

**BLARAMBERG, PAUL**, born at Orenburg, Russia, Sept. 26, 1841, still living, 1888. Dramatic composer, pupil of Balakirev at St. Petersburg, where he studied law; he first held a government position, but resigned it, in 1870, to become editor of the *Russian Gazette*, at Moscow. He is an adherent of the Berlioz-Liszt school. Works: *Maria Tudor*, opera, given at St. Petersburg, 1882; *The First Russian Comedian*, do.; Music to Ostrovski's *Vaivode*;

## BLASIS

The Demon (after Lermontoff), cantata.—Riemann.

**BLASIS, FRANCESCO ANTONIO DE**, born at Naples in 1765, died at Florence, Aug. 22, 1851. Dramatic composer, pupil of Fenaroli at the Conservatorio of his native city. He was organist in Venice, returned to Naples in 1799, and thence went to France, settling at Marseilles. The time of his return to Italy is not known. Works.—Operas and ballets, given in Italy: *Arminio*; *Didone*; *Adone e Venere*; *Zulima*; *Lo sposo in periglio*; *Il burbero di buon cuore*; *La donna capricciosa*; *Il geloso ravveduto*; *L'isola di Bella Marina*; *Il finto feudatorio*, etc. The following were given in France: *Omphale*; *Almanzor*, ou *L'épreuve de la jeunesse*; *Le courroux d'Achille*; *Débutade*, ou *L'origine du dessin*; *Les trois Sultanes*; *Le triomphe de la paix*; *Méprise sur méprise*; *La fête du village*, etc. Oratorios, masses, overtures, and quartets. Methods for the violin, the pianoforte, and a vocal method.—Fétis, *Supplément*, i. 98.

**BLASIUS, MATTHIEU FRÉDÉRIC**, born at Lautenburg (Bas-Rhin), April 23, 1758, died at Versailles, 1829. Violinist, clarinetist, flute and bassoon player, pupil of his father. He went early to Paris and soon made himself known as a composer for wind instruments. In 1791 he became chef d'orchestre at the Opéra Comique, then professor at the Conservatoire (until 1802), and bandmaster of the consular guard. In 1816 he retired to Versailles. Works: *La paysanne supposée*, ou *La fête de la moisson*, comic opera, given at the Comédie Italienne, 1788; *Pelletier de Saint-Fargeau*, opera, given at the Opéra Comique, 1793; *L'amour ermite*, do., ib., 1793; *Africo et Menzola*, *Don Pèdre et Zulika*, *Adelson et Salvina*, melodramas. *Symphonie concertante* for 2 horns; Three concertos for violin; Four do. for clarinet; One for bassoon; Twelve quartets for strings, op. 1, 3, 12, 19; Six do. for bassoon; Three trios for do., op. 48; Trios for clarinet, flute, and bassoon,

op. 31; do. for clarinets; Duos for do., op. 18, 20, 21, 38, 40, and 46; do. for violins, op. 8, 28, 29, 30, 32, 33, 39, 43, 53; Sonatas for violin and bass, etc.—Fétis; do., *Supplément*, i. 99; Mendel; Schilling.

**BLATT, FRANZ THADDÄUS**, born in Prague, 1793, died (?). Clarinetist, pupil at the Conservatorium, Prague, of Farnick on the clarinet, and of Dionys Weber in composition. In 1814 he went on a successful concert tour through Germany and the North of Europe, after his return obtained a position in the theatre orchestra, and in 1818 became professor at the Conservatorium. Works: 12 caprices in form of études, for clarinet; Trios for do., op. 3; Variations brillantes for do. and quartet; Introduction and variations for do., and orchestra; Three duos concertants, op. 29; Caprices amusants for clarinet, op. 26; Études, op. 33; Complete method for clarinet; Vocal method.—Fétis; Mendel; Schilling; Wurzbach.

**BLAVET, MICHEL**, born at Besançon, March 13, 1700, died in Paris, Oct. 28, 1768. Flutist, self taught, and soon won such distinction as to be without a rival on his instrument. In 1723 he settled in Paris; became a member of the Opéra orchestra, and made several concert tours, on one of which Frederick the Great, then crown prince, tried to induce him to enter his service. Works: *La fête de Cythère*, opera, given at Berny, 1753; *Le jaloux corrigé*, opéra-bouffe, Paris, Académie Royale de Musique, 1753; *Églé*, pastorale, ib., 1750; *Les jeux olympiques*, ballet, 1753; Sonatas and other pieces for flute; Music for wind instruments.—Fétis; do., *Supplément*, i. 99; Mendel.

**BLAZE.** See *Castil-Blaze*.

**BLAZE, HENRI SÉBASTIEN**, born at Cavaillon (Vaucluse), in 1763, died there, May 11, 1833. Dramatic composer, pupil in his native place of the organist Lapierre, and in Paris of Séjane. He settled as a lawyer at Avignon, and after 1794 was made administrator of his native department,



## BLESSED

whence he visited Paris again in 1799. Works : *L'héritage* ; *Sémiramis*, operas ; Masses ; Sonatas for pianoforte ; Duos for do. and harp, etc.—Fétis ; Mendel.

**BLESSED ARE THE MEN THAT FEAR HIM** See *Wohl dem der den Herren fürchtet*.

**BLEWITT, JONAS**, organist in the latter part of the 18th century, died in 1805. He was author of the first treatise on the organ published in London, under the title of : “A Treatise on the Organ, with Explanatory Voluntaries.” He also published “Ten Voluntaries for the Organ,” etc. ; “Twelve easy and familiar Movements for the Organ.”—Grove ; Fétis.

**BLEWITT, JONATHAN**, born in London in 1782, died there, Sept. 4, 1853. Composer and singer of ballads ; son and pupil of Jonas Blewitt, organist, and pupil of Jonathan Battishill. At eleven years old he was deputy organist to his father and held other appointments as organist in London, and in other parts of England during his life. In 1811 he went to Dublin, was grand organist to the masonic body of Ireland, conducted concerts there, and was associated with Logier in his system of musical instruction. In 1828–29 he was director of the music at Sadler’s Wells Theatre, London, and in his latter years was connected with Tivoli Gardens, Margate. Works—Operas, etc. : *Harlequin*, or *Man in the Moon*, pantomime, 1826 ; *Talisman of the Elements* ; *Auld Robin Gray* ; *My Old Woman* ; *The Corsair* ; *The Magician* ; *Island of Saints* ; *Rory O’More* ; *Mischief Making*, etc. Songs : *A nice little man* ; *Adieu, my moustachios* ; *Barney Brallaghan* ; *England, Merry England* ; *Let us drink to old friends* ; *White Cliffs of England* ; *Groves of Blarney* ; *O for a cot* ; *Our jolly stout jackets of blue* ; *Phillis, have you seen my love?* ; *When crowned with summer roses*. He wrote also a concerto for pianoforte and orchestra, and sonatas, caprices, and fugues for the pianoforte and the organ.—Grove ; Brown ; Fétis.

**BLIESENER, JOHANN**, born in Prussia about 1756, died in Berlin, February, 1842. Violinist, pupil of Giornovich, chamber musician to the Queen of Prussia in 1791–1806. Works : Three duos for violins (Berlin, 1789) ; do., op. 4 (ib., 1795) ; Three quartets for do., viola, and violoncello, op. 2 (ib., 1791) ; do., op. 3 (ib., 1792) ; do., op. 5 (ib., 1797) ; do., op. 6 (ib., 1799) ; 3 duos for violin and viola, op. 7 (ib., 1800) ; Concerto for violin with orchestra, op. 8 (ib., 1801) ; 3 duos for violin, op. 15 (Leipsic, Breitkopf & Härtel) ; Compositions for the flute.—Fétis ; Mendel.

**BLIND BEGGAR OF BETHNAL GREEN, THE**, English opera, music by Thomas Augustine Arne, represented at Drury Lane Theatre, London, 1741.

**BLIND KING, THE**, cantata, music by James C. D. Parker, first performed by the Apollo Club, Boston, Mass., April 29, 1885.

**BLODEK, WILHELM**, born in Prague, Oct. 3, 1834, died there, May 1, 1874. Flutist, pupil of Anton Eiser at the Conservatorium, where he became professor in 1860, having meanwhile taught at Lubycz, Galicia. In 1870 he became insane, and was confined in the asylum in Prague. Works : *V studni* (In the Well), Czech opera, given in Prague, 1867 ; *Zidek*, do. (left unfinished) ; Mass ; Overture ; Quartets for male voices ; Pianoforte music and songs.—Mendel ; Riemann.

**BLOEMENBRUID, DE**, Flemish opera, text by Emil van Goethem, music by Franz van Herzelee, represented at the Théâtre Minard, Ghent, March, 1887. It met with well-deserved success.

**BLONDEL** (Blondéceux, Blondelæus), born at Nesle, in Picardy, about 1160 (?). A celebrated rhymers, or minstrel to Richard I., King of England, about 1190. According to tradition, he discovered his master, after searching for him in the Holy Land and in Germany, by singing under the walls of the Castle of Löwenstein, where Richard was a prisoner, a song which he and the king had jointly composed. This subject



## BLOW

furnished Grétry with the inspiration for his opera, *Richard, Cœur de Lion*. Sixteen of his chansons are in the MS. department of the National Library of Paris.—Fétis; Mendel; Schilling; Larousse.

**BLOW, JOHN**, born at North Colling-



ham, Nottinghamshire, England, in 1648, died in London, Oct. 1, 1708. He was one of the first set of children of the Chapel Royal on its re-establishment

in 1660. His master was Captain Henry Cooke, but, on leaving the choir, he studied under John Hingeston, and afterwards under Dr. Christopher Gibbons. He had already begun to compose while a chorister, and soon rose to great eminence. In 1669 he was appointed organist at Westminster Abbey, but was displaced in 1680 in favour of Purcell; on the latter's death in 1695 he was reappointed to the post. On March 16, 1674, he was sworn in one of the gentlemen of the Chapel Royal, vice the Rev. Roger Hill, deceased, and on July 21, 1674, he was appointed master of the children of the chapel, succeeding Pelham Humphrey. A few years later he became one of the organists of the chapel. In 1685 he was appointed one of the king's private musicians, and honorary composer to the king. In 1687 he succeeded Michael Wise as almoner and master of the choristers of St. Paul's, but resigned in 1693 in favour of his pupil, Jeremiah Clarke. In 1699 he was the first to fill the office of composer to the Chapel Royal. Blow was not a graduate of any university; but the degree of Doctor of Music was conferred upon him at Lambeth by Sancroft, Archbishop of Canterbury. He was buried under the organ in the north aisle of Westminster Abbey. Blow was a voluminous composer, and many of his works are still extant: One hundred an-

thems; Fourteen church services; Sacred songs, duets, etc.; Odes for New Year's Day, 1682, 1683, 1686, 1687, 1688, 1689, 1693 (?), 1694, 1700; Odes for St. Cecilia's Day, 1684, 1691, 1700, besides two which cannot be referred to any particular year; Songs, catches, Dryden's ode on the death of Purcell, etc. Unfortunately, very few of these works are published; some of the church music is in Boyce's "*Cathedral Music*," Stevens's "*Sacred Music*," Smith's "*Musica Antiqua*," Playford's "*Harmonia Sacra*," and in Clifford's collection; some of the catches are published in "*The Catch Club*," "*The Pleasant Musical Companion*" (1724), and other collections. Blow's works published by themselves are: *Lessons for the Harpsichord* (London, 1698, second ed., 1705, with some by Purcell); *Ode for St. Cecilia's Day*, 1684; *Amphion Anglicus*, containing compositions for one, two, three, and four voices, with accompaniments of instrumental music, and a thorough bass, figured for the organ, harpsichord, or theorbo-lute, with portrait of the composer (London, 1700).—Grove, i. 249.

**BLUETS, LES**, opéra-comique in four acts, text by Cormon and Trianon, music by Jules Cohen, first represented at the Théâtre Lyrique, Paris, Oct. 23, 1867. Don Juan of Castile, wishing to leave his crown to his natural son, Fabio, a brave soldier, immures in a convent Estelle, a young girl whom he loves, and gives him in marriage to Sister Carmen, abbess of the convent. The work was sung by Troy, Lutz, and Miles Nilsson and Tual. An Italian version, text by de Lauzières, was given at the theatre of Nice in 1873. It was produced also at Covent Garden, London, 1880, under the title of *Estella*, with Adelina Patti in the principal rôle.

**BLUM (Blume), KARL LUDWIG**, born in Berlin in 1786, died there, July 2, 1844. Dramatic composer and organist; first instructed on the violoncello by the royal chamber musician, H. Grosse, he went on the stage in 1801 as an actor and singer,

## BLUMENFELDT

first in Berlin, then at Erlangen, and in 1805 at Königsberg, where he studied composition under Hiller; after his return to Berlin, in 1810, he brought out an opera, and composed a great deal of instrumental and vocal music. He then spent five years in Vienna, and became the friend and pupil of Salün; appointed chamber musician and composer to the court of Prussia in 1820, he went about that time to Italy and to Paris to study the styles of Auber, Cherubini, and Boieldieu, returned to Berlin in 1822, taking charge of the royal opera. After that he travelled in Germany, France, and Italy, visited St. Petersburg in 1828, Paris again in 1830, and London. He was the first to introduce the French vaudeville into Germany. Works: Claudine de Villa Bella, opera, given at Königsberg, 1810; Karl der Zweite, do., ib., 1812; Fedore, Malvida, ib., 1814; Zoraïde, oder Die Mauren in Granada, Berlin, 1817; Der Schiffskapitän, oder Die Unbefangenen, vaudeville, ib., 1817; Fortunata, operetta, Canonicus Ignaz Schuster, vaudeville, ib., 1818; Aline, Königin von Golconda, ballet, Vienna, 1818; Achilles, do., ib., 1819; Das Rosenhütchen, opera, ib., 1819; Die Pagen des Herzogs von Vendôme, operetta, ib., 1820; Der Bär und der Bassa, vaudeville, Berlin, 1822; Die Heirath im zwölften Jahre, operetta, ib., 1823; Riquet der Haarbüschel, opera, ib., 1824; Der schönste Tag des Lebens, ib., 1826; Der Bramin, opera, Der Liebe Macht, operetta, ib., 1827; Die Wunderlampe, do., Die Waise aus Russland, melodrama, ib., 1828; Die Liebe in der Mädchenschule, operetta, ib., 1830; Bettina, do., ib., 1831; Baldrian und Rosa, do., ib., 1833; Madonna Ginevra, opera, Mary, Max und Michel, operetta, ib., 1836; Metastasio, do., Weimar, 1836; Bergamo, do., ib., 1837; Three serenades for flute, clarinet, horn, 2 violins, viola, and bass, op. 49, 50, 51 (Mainz, Schott); Rondeau à la turque, for pianoforte and flute, op. 35; Many quartets, trios, duos, and solos for guitar; Pianoforte music and songs. He wrote also

a complete method for the guitar.—Allgem. d. Biogr., ii. 737; Allgem. mus. Zeitg.; Fétis; Heinrich's Almanach für Freunde der Schauspielkunst (1845), 109; Mendel; Schilling.

BLUMENFELDT, ARON WOLFF, born at Kurnick, Posen, Feb. 29, 1828, still living, 1888, in Berlin. Instrumental and vocal composer, pupil of Carl Friedrich Rungenhagen in Berlin, where he settled afterwards to teach. Works: Künstlerleben, opera; Cantata, Berlin, 1851; Pianoforte music and songs.—Mendel.

BLUMENRÖDER, KARL, born at Nuremberg about 1789, died (?). Dramatic composer, became director of music at Nuremberg in 1816; conducted the music festivals there in 1834–35. Works: Turandot, given in Munich, 1810; Die Jagd, ib., 1810; Die Bürgschaft, Nuremberg, 1824.—Fétis.

BLUMENTHAL, JACOB, born in Hamburg, Oct. 4, 1829, still living, 1888. Pianist, pupil of Grund in Hamburg, and of Bocklet and Sechter in Vienna, and from 1846 of Herz and Halévy at the Conservatoire in Paris. In 1848 he went to London and became a fashionable teacher, and pianist to the Queen. Besides compositions for the violin and violoncello, and pianoforte, he has written many songs, among which The Message, My Queen, and The Requital, are well known.—Grove; Fétis; Mendel.



BLUMENTHAL, JOSEPH VON, born in Brussels, Nov. 1, 1782, died in Vienna, May 9, 1850. Dramatic composer, pupil in composition of the Abbé Vogler. He was the director of a church choir in Vienna at the time of his death. Works: Don Sylvio de Rosalba, romantic opera, 1805; 2d act of the fairy piece Der kurze Mantel; Entr'actes and choruses for dramas, such as: Colomb,

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**King Lear**, **Turandot**, **Küthchen von Heilbronn**, **Fernando Cortez**, etc., and for the melodramas: **Camina**, and **Menasko et Elwina**. He wrote a ballet, several symphonies for orchestra; Quartets for two violins, viola and bass, op. 38; Variations on an air from **Cenerentola** by Rossini, op. 32; Duos for violins; Quartets for flute, op. 31; Masses; Cantatas and chanta. He was the author also of a *Méthode de violon*.—*Biog. nat. de Belgique*, ii. 532; *Fétis*; *Mendel*; *Schilling*.

**BLUMNER, MARTIN**, born at Fürstenberg, Mecklenburg-Strelitz, Nov. 21, 1827, still living, 1888. Dramatic composer, pupil in Berlin of Dehn. He was appointed in 1853 conductor of the Berlin Singakademie, of which he had become a member in 1845. He is a meritorious composer, strict in style, and of considerable dramatic power. Royal musical director and professor, 1860; member of Berlin Academy, 1875. Works: **Columbus**, cantata, 1853; **Abraham**, oratorio, 1860; **Der Fall Jerusalems**, do., 1881, performed with much success in Breslau, 1884, at the seventh Silesian Musical Festival; **Te Deum** for eight voices; **Psalms**; **Motets**; also **Lieder**, duets, and other vocal music.—*Mendel*; *Naumann (Ouseley)*, ii. 1218; *Riemann*.

**BLUTE NUR, DU LIEBES HERZ**, aria in B minor for the soprano of *Coro II*, with accompaniment of two flutes, strings complete and continuo, in *Johann Sebastian Bach's Passion nach Matthäus*, Part I.

**BLYMA, FRANZ XAVER**, born in Bohemia (?), died at Kiev, Russia, in May, 1822. Violinist, director of music at Moscow in 1797, afterwards chef d'orchestre to Count Comburley. Works: *Grande symphonie*, op. 1 (Moscow); *Symphony in D*, op. 2 (Bonn); *Solos and pot-pourris* for violin, with orchestra; *Airs variés* for violin, with do. and bass.—*Fétis*; *Mendel*.

**BOCCACCIO**, operetta in three acts, text by Zell and Genée, music by Suppé, represented at the Carltheater, Vienna, Feb. 1, 1879. It was produced at the Comedy Theatre, London, April 22, 1882.

**BOCCHERINI, LUIGI**, born in Lucca, Italy, Feb. 19, 1743, died in Madrid, Spain, May 28, 1805. He



was the son of an excellent contrabassist at the cathedral in Lucca. His first instruction was from his father, the instrument of his choice being the violoncello, but his musical education

was soon confided to the Abbate Domenico Vanucci, teacher of music and singing at the archiepiscopal seminary. The boy's progress was so rapid that Vanucci soon found he had nothing more to teach him, and in 1757 he was sent to Rome to perfect himself upon his chosen instrument and complete his studies in counterpoint. Even in Rome he was not long in distancing his teachers, but there can be little doubt that the church music he heard there (a cappella works of Palestrina in the Sixtine Chapel, and the concerti spirituali in other churches) had a lasting influence upon his genius. He returned to Lucca with the most flattering testimonials, but very soon set out for Vienna and the several electoral courts of Germany; this journey he made both for the purpose of playing in public and of perfecting his violoncello playing. His first important chamber compositions fall within this period (six quartets, op. 1, 1761, and six trios, op. 2, 1760). On returning to Lucca he wrote an *Azione drammatica*, *Clementina*, and two oratorios, *Giuseppe riconosciuto*, and *Gioas, Rè di Giuda*, which were brought out in 1765 in the Church of S. M. Corteorlandini with great success. He formed a close friendship with Filippo Manfredi, a young violinist of great talent and a pupil of Tartini, and in 1767 the two young musicians made a successful concert tour together through North Italy. Their playing, and notably Boccherini's



## BOCCHERINI

compositions, won such enthusiastic recognition that the two friends determined upon a more extended tour, and in 1768 they left their native town for good, going first to Turin, thence through the larger cities of Lombardy, Piedmont, and Provence, arriving finally in Paris. There, as elsewhere, they had unbounded success, both in private salons and at the Concerts Spirituels. The eagerness of the Paris publishers to get Boccherini's compositions incited the young artist to fresh efforts, and from this time forward he was an untiring producer. Acting on the advice of the Spanish ambassador, Boccherini and Manfredi set out for Madrid, then the Eldorado of musicians, in the fall of 1768. Arrived there, Manfredi was more successful than his friend, getting almost immediately the position of first violin in the chapel of the Infante Don Luis, but Boccherini some time later was appointed chamber composer and chamber virtuoso. In 1780 Manfredi died, leaving Boccherini to depend wholly upon his own resources. This was a terrible blow to Boccherini, who was nothing of a man of the world, and had a thorough distaste for the intrigues inseparable from the life of a virtuoso at court. His career, which had begun so brilliantly, was henceforth to be but a succession of humiliations and privations. His productiveness as a composer was astounding, but he was very ill paid for his work. To fill Manfredi's place, Boccherini had Gaetano Brunetti invited to come to Madrid. Brunetti, a pupil of Nardini, was a brilliant violinist and clever composer, who had won a considerable reputation in Germany and Paris. On his arrival in Madrid Boccherini overwhelmed him with kind attentions, which he accepted so long as he needed the master's patronage, and then repaid them with the blackest ingratitude. The wily violinist succeeded in estranging the court interest from Boccherini, and, when the Infante died, in 1785, the latter had to look around him for another patron. An unlucky accident made Charles IV. his im-

placable enemy, but his dedication of some music to Friedrich Wilhelm II. of Prussia was acknowledged with a golden snuff-box filled with friedrichs d'ors, and for ten years Friedrich Wilhelm's patronage enabled him to live tolerably at ease. But this enthusiastic patron died in 1797, and about the same time a pension which Boccherini had received from the Spanish Government was withdrawn. During the previous decade private misfortunes had not been wanting; he lost a wife and two adult sons, and a second wife died soon after her marriage. His health was very poor, and severe hemorrhages of the lungs would at times force him to give up violoncello playing. While Lucien Bonaparte was ambassador to the Spanish court (October, 1800, to February, 1802) his circumstances were made easier by the art-loving Frenchman's munificent patronage. But when the latter was recalled, abject poverty again stared Boccherini in the face. The friendship of the Marquis of Benavente was of some little help to him, but the hundred francs paid by that nobleman for each quartet with guitar obligato that he wrote for his especial use did not go very far, and he had to eke out a livelihood by rearranging many of his works for various instruments to satisfy the taste of several of the Marquis's friends. He at length determined to seek better fortunes in France. Some French friends spoke in his behalf to Madame Sophie Gail, a brilliant French pianist and singer then in Madrid, and she interested herself keenly in the poverty-stricken old musician's behalf. She went to see him, and found him living with his whole family in a single miserable room, in need of even the bare necessities of life; but, in spite of his poverty, he refused her offer of one hundred louis-d'ors for a Stabat Mater which he had promised to a Paris editor (Sieber) for sixty ducats. But her charity bettered his condition somewhat, and he could always forget his troubles if he had music-paper and pen and ink at hand. He never lived to



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visit Paris again. Boccherini's genius was eminently original and inventive; the whole form of his compositions and his manner of treating his themes are as much his own as his melodies themselves. His harmony, if not invariably correct, is full of delicious and unexpected effects. In general, his style is noted for its simple naturalness and naïveté. In freshness and grace of melodic inspiration, and in purity of sentiment, he has hardly been surpassed; his adagios and minuets are still marvels of beauty; his finales alone seem antiquated. The great simplicity and a certain childlike innocence of his style are what has probably stood in the way of his works being duly appreciated in Germany; but he and his predecessor Sammartini would have occupied very much the position in Italian instrumental music that Haydn and Mozart did in German, had not Italy so neglected instrumental composition since Boccherini's day. As it is, Cherubini was the only Italian to continue Boccherini's work in the field of chamber music. Boccherini's most famous works are his quintets, most of which are for 2 violins, viola, and 2 violoncelli, an arrangement which has been but rarely imitated since, but which is sufficiently accounted for by the composer's intending the first violoncello part for himself, thus giving him a better chance for the display of virtuosity than the usual violoncello part (bass) in a quintet could legitimately afford. Indeed, the difficulty and importance of the first violoncello part is quite characteristic of the Boccherini quintet. Published works—Vocal: *La Clementina*, opera, given at Lucca, 1765, Madrid, 1786;

*Giuseppe riconosciuto*, oratorio, Lucca, 1786; *Gioas, Rè di Giuda*, oratorio, ib., 1786; *Messa a quattro*, con tutti instrumenti obbligati, op. 59, 1800; *Stabat Mater* for three voices with string accompaniment, op. 61, 1800–1; *Cantata al S. Natale di N. S. Gesù Christo*, a 4 voci obbligati, coro e instrumenti, op. 63, 1802; *Cantici sacri* for 4 voices and orchestra;

*Villancicos* (motets for Christmas) for four voices and orchestra; *Ines de Castro*, cantata (the master's last work); 13 *Arie accademiche* with orchestral accompaniment. Instrumental works: *First Symphony*, 4 parts with horn ad lib. (Paris, Grangé, 1767); *Op. 1, Sei sinfonie ossia quartetti* (Paris). His instrumental works, which number upwards of 366, were mostly originally published by Vernier and La Chevardière, also by Ignaz Pleyel in Paris, and reprinted in Amsterdam, London, Offenbach, Worms, Mannheim, Vienna, Naples, etc. Much confusion exists in the opus numbers, different publishers but rarely agreeing either among themselves or with Boccherini's MS. catalogue: 20 symphonies (11 of them in MS.); 8 *Sinfonie concertantes*; 1 suite of minuets for orchestra (MS.); 1 concerto for violoncello; 113 quintets for 2 violins, viola, and 2 violoncelli (of which 20 in MS.); 12 quintets for 2 violins, 2 violas, and violoncello (MS.); 16 sextets (of which 2 in MS.); 2 octets; 18 quintets for flute, or oboe, and strings; 12 quintets for pianoforte and strings; 91 quartets for 2 violins, viola, and violoncello (of which 2 in MS.); 42 trios for 2 violins and violoncello (of which 2 in MS.); 12 trios for violin, viola, and violoncello; 6 duets for 2 violins; 6 sonatas for pianoforte and violin; 6 sonatas for violin (violoncello?) and bass. A complete catalogue of all Boccherini's works may be found in Schletterer. A nearly complete edition of the trios and

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quintets was begun in Paris by Janet & Cottle in 1824.—L. Picquot, *Notice sur la vie et les ouvrages de Luigi Boccherini*, suivi du catalogue raisonné de toutes ses œuvres (Paris, 1851); D. M. Cerù, *Cenni intorno alla vita di Luigi Boccherini* (Lucca, 1864); M. Cristal, *Luigi Boccherini*, in *Le Ménestrel*, 41ième année (Paris, 1875); H. M. Schletterer, *Luigi Boccherini*, No. 39 of

## BOCHSA

Sammlung musikalischer Vorträge (Leipsic, Breitkopf & Härtel, 1882); Dwight's Journal, xxix. 178.

**BOCHSA, KARL**, born in Bohemia, died in Paris in 1821. Virtuoso on the flute and clarinet, oboist in the orchestra of the theatres in Lyons and Bordeaux. In 1806 he went to Paris, where he became a music-dealer. Works: 3 quartets for clarinet, violin, viola, and bass, op. 1 (Paris, Janet, 1799); 3 do. (Paris, Momigny); 3 do., op. 3 (ib., Sieber); 3 nocturnes in quartets, books 1 and 2; 3 quartets for oboe, book 1; 2 do., book 2; 3 do., book 3; 6 duos concertants for two oboes, op. 5 (Paris, Pleyel); Concerto for clarinet, op. 53; 2 quintets; Method for the flute (Paris, Omont); do. for the clarinet (ib.).—Fétis; Mendel,

**BOCHSA, ROBERT NICOLAS CHARLES**, born at Montmédi (Meuse), Aug. 9, 1789, died at Sydney, Australia, Jan. 7, 1856. Dramatic composer and celebrated harpist, son of and first instructed by Karl Bochsa, then pupil in composition of Franz Beck at Bordeaux, and in 1806 of Catel and Méhul at the Conservatoire, Paris, where he studied also the harp under Nadermann and Marin, but soon formed a style of his own, and revolutionized harp playing. He was a musical prodigy who played a pianoforte concerto in public at the age of seven, composed a symphony when nine, had written several overtures and quartets when twelve, and brought out an opera at Lyons when sixteen. In 1813 he became harpist to Napoleon I., and kept his position under Louis XVIII. Detected in forgeries, he was compelled to leave Paris



in 1817, and took refuge in London, where he taught the harp, and had among his pupils Parish-Alvars and Chatterton. In 1822 he undertook, with Sir George Smart, the Lenten oratorios, and in 1823 assumed entire direction of them. He was appointed professor of the harp and general secretary to the Royal Academy of Music at its institution, but was dismissed in 1827. Succeeding Coccia, he conducted Italian opera at the King's Theatre in 1826–32, eloped with Sir Henry Bishop's wife in 1839, and with her made a concert tour through Europe

*Robert Bochsa*

and America, and finally went to Sydney, where he died of dropsy. Works—Operas: Trajan, given at Lyons, 1804; Les héritiers de Paimpol, Paris, Opéra Comique, 1813; Alphonse d'Aragon, Les héritiers Michau, ib., 1814; Les noces de Gamache, Le Roi et la Ligue, La lettre de change, ib., 1815; La bataille de Denain, Un mari pour Étrenne, ib., 1816. Ballets: Dansomanie (1806); Beniowski, or the Exiles of Kamchatka; Le corsaire; Le Déluge universel, oratorio, performed in London, 1823; Requiem mass; Apotheosis of Louis XVI.; Motet et Vivat; Solo and chorus in three parts with instruments; Overtures and symphonies for orchestra; Caprices, concertos, duos, fantaisies, nocturnes, sonatas, studies, variations, and arrangements for the harp alone and with other instruments; Method for the harp, which is still the best of its kind.—Fétis; Grove; Mendel; Schilling.

**BÖCKELER, HEINRICH**, born at Cologne, July 11, 1836, still living, 1888, at Aix-la-Chapelle. Church composer, pupil of the Conservatorium, Cologne, especially of Ferdinand Hiller, in counterpoint. He became vicar in 1862 at Aix-la-Chapelle,

and has had a great influence on the cultivation of church music in that city. In 1876 he was made choir director at the Stiftskirche. Works: *Mangon*, missa in *summis festis*; *Processionale*, 3 books; Songs for the different seasons of the church year, for male voices; Latin songs for male and for mixed chorus; Collection of two-part songs, etc.—Mendel, *Ergänz.*, 38.



**BOCKSHORN, SAMUEL** (called *Capricornus*), born in Germany in 1629, died at Stuttgart about 1669. He was director of music at the Trinity Church, Presburg, Hungary, and in 1657 Kapellmeister to the Duke of Württemberg at Stuttgart. Works: *Raptus Proserpinæ*, dramatic cantata, 1662; and many sonatas, capriccios, motets, chants, etc., published in Nuremberg, Stuttgart, Vienna, Würzburg, and other cities. The Royal Library at Berlin has the following MSS.: *Miserere* for five voices and instruments; *Miserere* for eight voices, four violins, and basso continuo; *Ecce quam bonum*, motet for five voices and instruments; *O bone Iesu*, five voices and five viola.—Allgem. d. Biogr., ii. 792; Fétis.

**BOCQUILLON-WILHEM.** See *Wilhem*.

**BODE, JOHANN JOACHIM CHRISTOPH**, born at Barum, Brunswick, Jan. 16, 1730, died at Weimar, Dec. 13, 1793. Instrumental composer, first instructed by the city musician Kroll at Brunswick (1745), then pupil on the bassoon of the chamber musician Stolz at Helmstedt. Having obtained a position in 1775 as oboe player at Celle, he went thence to Hamburg, where, besides teaching music, he edited the *Hamburger Correspondent* in 1762–63, and made a specialty of translating from the English. He conducted the regular winter concerts, and later became Lessing's partner as a

printer and publisher. In 1778 he went to Weimar, and devoted himself to composition and literary work. He composed symphonies, concertos for violin, for violoncello, for bassoon, trios, soli for viola d'amore, etc.—Allgem. d. Biogr., ii. 795; Fétis; Gerber, *N. Lex.*; Mendel; Schilling.

**BODENSCHATZ, ERHARD**, born at Lichtenberg, Saxony, about 1570, died at Gross-Osterhausen, near Querfurt, in 1638. Church composer, studied theology at Leipzig, became cantor at Schulpforta in 1600, pastor at Rehhausen in 1603, and at Gross-Osterhausen in 1608. His name is best remembered by the following valuable collections, edited by him: *Florilegium Portense*, containing 115 motets (Leipzig, 1603); do., 2d part, containing 150 motets (ib., 1621); *Florilegium selectissimorum*, etc. (ib., 1606). His own works are: *Magnificat sampt Benedicamus* (ib., 1599); *Psalterium Davidis* (ib., 1605); *Harmonia angelica* (ib., 1608); *Bicinia XC selectissima*, etc. (ib., 1615).—Allgem. d. Biogr., iii. 6; Fétis; Gerber, *N. Lex.*; Mendel.

**BOËLY, ALEXANDRE PIERRE FRANÇOIS**, born at Versailles, April 19, 1785, died in Paris, Dec. 27, 1858. Pianist and organist, first instructed by his parents, then pupil at the Conservatoire of Ladurner on the violin, and self taught in harmony. In 1830 he devoted himself to the study of the organ, and was for several years organist at Saint-Germain l'Auxerrois. Works: 2 sonatas for pianoforte, op. 1; 30 caprices, op. 2; *Air varié* for pianoforte and violin, op. 3; Duo for pianoforte for 4 hands, op. 4; 3 trios for strings, op. 5; 30 études, op. 6; 2 caprices for 4 and 1 for 3 hands, op. 7; Caprice for pianoforte solo, op. 8; 4 offertories for organ, op. 9; Mass for Christmas, op. 10; 14 pieces for organ, op. 11; 24 do., op. 12, etc.—Fétis.

**BOERS, JOSEPH KAREL**, born at Nymwegen in 1812, still living, 1888. Violinist, pupil of his father, and, at the Royal School of Music at The Hague, of Lubeck. In 1831 he was made chef d'orchestre at



## BOËSSET

the National Opera, and in 1837 went to Paris, where he spent two years, then was chef d'orchestre at the theatre at Metz until 1841, when he returned to his native city; there he conducted a choral society, and in 1853 went as musical director to Delft. In 1848 he conducted the great music festival at Arnheim, and in 1861 one at Nymwegen. He has composed a symphony, overtures, choral works, cantatas, and several collections of songs.—Fétis; Supplément, i. 102; Mendel, Ergänzung; Viotta.

**BOËSSET, ANTOINE**, Sieur de Ville-dieu, born in France about 1585, died in 1643. He was surintendant de la musique des chambres du roi et de la reine, 1615–1617, under Louis XIII., and counsellor to that king in 1632. He was quite celebrated in France for his airs for four parts, which appeared in several collections, as follows: "Airs de cour à quatre et à cinq parties en neuf livres" (1617, 1620, 1621, 1624, 1626, 1629, 1630, 1632). The tenth is entitled: "Airs de cour en tablature de luth," and was published after his death. The first was translated into English as "Court Ayres with their ditties Englished" (London, 1629). The National Library, Paris, has a collection in MS. He wrote a great deal of ballet music, among which are: Ballet des dix Verds (1614); Ballet danced by Louis XIII. (Jan. 29, 1617); Apollon (1621); Fêtes de Junon (1623); Les Fêtes des forêts de Saint-Germain (1625); Des Triomphes (1635); etc. His son, Jean Baptiste Boësset, was also musician to Louis XIII.—Fétis.

**BOHEMIAN GIRL, THE**, grand opera in three acts, text by Alfred Bunn, music by Balfe, first represented at Drury Lane, London, Nov. 27, 1843. The libretto is an adaptation of *La Gipsy*, a ballet written for Fanny Ellsler by Saint-Georges and Mazilier, music by Benoist, Thomas, and Marliani, given at the Opéra, Paris, Jan. 28, 1839, which in turn was taken from "The Gypsy of Madrid," one of the "Novelas Ejemplares" of Cervantes, which furnished

also the text of Weber's *Preciosa*. The scene, laid in Scotland in the ballet, is transferred to Hungary in the opera. The work, which became at once popular in England, has been translated and successfully produced in nearly all the languages of Europe, and it will probably keep the stage as long as any of the ballad operas. It was reproduced in Italian as *La Zingara*, at Her Majesty's Theatre, London, Feb. 6, 1858. It was played as *La Gitana* in Hamburg; in Vienna and Berlin as *Die Zigeunerin*; and in Paris, in four acts and a prologue, French text by Saint-Georges, with several additional numbers by the composer, as *La Bohémienne*, at the Théâtre Lyrique, Dec. 30, 1869.

### ORIGINAL CAST, LONDON, 1843.

Arline .....	Miss Romer.
Thaddeus .....	Mr. Harrison.
Gypsy Queen .....	Miss Betts.
Devilshoof .....	Mr. Stretton.
Count Arnheim.....	Mr. Borroni.
Florestein.....	Mr. Durnset.

Arline, daughter of Count Arnheim, Governor of Presburg, is rescued from the attack of a stag by Thaddeus, a Polish refugee, who has joined a troop of gypsies to escape the Austrian soldiers. The exile, invited to the hunting banquet by the grateful father, refuses to drink the health of the Emperor, and is saved from the soldiers by Devilshoof, the gypsy chief, who is arrested for his interference and taken to the castle. Thaddeus is allowed to depart, and Devilshoof escapes, carrying Arline with him. The second act, twelve years later, shows Arline asleep in the Queen's tent in the gypsy camp, with Thaddeus watching over her. On her awaking, Thaddeus tells her of her rescue from the stag, which explains a scar upon her arm, and declares his love, which is returned, and the two are united, according to the gypsy custom, by the Queen, who, also in love with Thaddeus, at the same time vows vengeance. During a visit to a fair in



the city, Arline is arrested for the theft of a medallion, stolen some time previously from Florestein, nephew of Count Arnheim, and maliciously given her by the Queen. She is taken for trial before Count Arnheim, who questions her about the scar on her arm, and through it discovers his long-lost daughter. In the third act, which opens in the salon of Count Arnheim, Arline appears in her former position, but still retains her love for Thaddeus, who, accompanied by Devilshoof, has gained access to the castle. The Gypsy Queen, intent on revenge, points out the place of concealment of her companions, and Thaddeus is ordered to leave. Arline declares her love and her intention to accompany him, Thaddeus proves his noble descent, and the Count finally gives him the hand of his daughter. The Queen, enraged, orders one of the tribe to shoot Thaddeus, but Devilshoof throws up the weapon and the bullet pierces the Queen's breast. Among the noteworthy numbers in the Bohemian Girl are, in the first act: "Tis sad to leave your Fatherland," sung by Thaddeus, and the closing prayer, "Thou who, in might supreme." In the second: "Silence, silence, the Lady Moon," a chorus by the gypsies; "I dreamt I dwelt in marble halls," and "Come with the gypsy bride," sung by Arline; "From the valleys and hills," quartet by Arline, the Queen, Devilshoof, and Thaddeus; and "The heart bowed down," by Count Arnheim. In the third: "When other lips and other hearts," and "When the fair land of Poland," both sung by Thaddeus.—W. A. Barrett, *Balfe* (London, 1882), 154; Kenney, *Memoir*, 182.

BOHLEN, ADRIAN, born at Aurich, East Friesland, Oct. 19, 1679, died at Jever, March 17, 1727. Church composer of distinction, contemporary of Bach, pupil of his father on the organ and harpsichord, and at Norden of the organist Druckmüller. He studied theology at Wittenberg, and became cantor in his native city, and in 1700 went to Hamburg, whence he was called to Stade as director of music. In 1705 he became

cantor at Jever. His numerous and greatly esteemed compositions were left in manuscript.—Fétis; Meudel; Schilling.

BÖHM, HEINRICH, born at Blatná, Bohemia, in 1836, still living, 1888. Dramatic composer; son of the choir leader at Blatná, who had also written an opera called *Krakonoš*. Heinrich is the author of thirty-five or more operas and operettas, which are popular on the Bohemian stage.—Grove; Mendel.

BÖHM, JOHANN, born at Blatná, Bohemia, in 1810, died there in 1869. Organist, wrote masses, choruses, and songs, also a Czech fairy-opera, *Krakonoš*, which is, however, unfinished. Another composer of the same name was an eminent violinist and orchestra conductor during the last decades of the eighteenth and at the beginning of this century. The following operas by him were given in Germany: *Das Muster der Liebe*, *Die Braut im Schleier*, *Philander*, about 1800; *Philemon und Baucis*, about 1805.

BÖHM, JOSEPH, born at Pesth, March 4, 1795, died in Vienna, March 23, 1876. Violinist of repute and pupil of his father and of Rode. He played with success at Vienna in 1815, travelled several years in Italy, played at La Scala, Milan, and returned in 1819 to Vienna, where he was appointed violinist to the Royal Chapel and professor of the violin at the Conservatorium, retiring in 1848. He travelled through Germany and France for two years, giving concerts in the principal cities. For fifty years he resided at Vienna and earned renown as a teacher, having for pupils Ernst, Joachim, Ludwig Straus, Singer, Helmesberger, and many other well-known violinists. He published 20 compositions for the violin, among which are: *Polonaise pour le violon*, op. 1; *Variations brillantes*, op. 2; *Polonaise for violin*, two second violins, alto and bass, op. 8; *Quartets for two violins, alto and bass*.—Fétis; Hanslick, *Concertwesen in Wien*, 205, 231; Mendel; Hart, *Violin and Violinists*, 435; Wasielewski, *Die Violine und ihre Meister*, 346.

**BÖHM, THEOBALD**, born in Munich, April 4, 1794, died there, Nov. 25, 1881. Flute player of distinction and inventor of the well known system of flute-fingering which is named after him, and which he perfected in 1831. He was Kammermusicus at Munich, and composed many brilliant works for his instrument, consisting of polonaises, fantaisies, variations, études, etc. He was author also of a work entitled, *Über den Flötenbau und die neusten Verbesserungen desselben* (Mainz, 1847).—Grove; Fétis; Mendel; Schilling.

**BÖHME, (FRANZ) MAGNUS**, born at Willerstedt, near Weimar, March 11, 1827, still living, 1888, at Dresden. Vocal composer, pupil of G. Töpfer, then at Leipsic of Moritz Hauptmann and Julius Rietz; lived for twenty years in Dresden teaching music, and received the title of royal professor. In 1878–85 he was professor of musical history and counterpoint at Hoch's Conservatorium in Frankfort, and since 1886 has lived again in Dresden. He has composed several books of sacred choruses, and popular songs for male chorus.—Mendel, *Ergänz.*, 40.

**BÖHNER, JOHANN LUDWIG**, born at Töttestädt, Gotha, Jan. 8, 1787, died at Gotha, March 28, 1860. Pianist and organist, pupil at Erfurt of G. H. Kluge on the organ, and of Michael Gotthardt Fischer in composition, then of Spohr at Gotha, whence in 1808 he went to Jena. In 1810 he set out on a concert tour through North Germany to Sweden, then to Switzerland, winning applause everywhere, and living for five years at Nuremberg, where his best compositions originated. In 1820 he returned to his native town and afterwards led an unsteady life, becoming a confirmed drunkard, and finally playing in taverns for a supper. Works: Quartet for pianoforte, violin, viola, and bass, op. 4 (Leipsic, Breitkopf & Härtel); Concertos for pianoforte with orchestra, op. 7, 8, 11 (ib.); Serenade for two violins, viola, flute, 2 horns, bassoon, violoncello, and double-bass, op. 9 (ib.); Concertos en fantaisie, op. 13, 14

(Leipsic, Hofmeister); Sonatas for pianoforte, op. 15 (ib.); Fantasia with variations for clarinet and orchestra, op. 21 (Leipsic, Breitkopf & Härtel); Variations for horn with quartet, op. 24 (Mainz, Schott); Sonata for pianoforte and violin, op. 37 (Copenhagen, Løse); Variations for pianoforte, op. 3, 6, 12, 20, 51, 53, 55 (Leipsic, Coburg, Offenbach, Bonn, Nuremberg); Fantasias, caprices, bagatelles, etc., for do., op. 19, 22, 31, 91, 92 (Leipsic, Hamburg, Frankfort, and Augsburg); Quartets for 2 violins, viola, and bass; Fantasia for two pianofortes, op. 60; Variations for pianoforte with orchestra, op. 120 (last work); *Der Dreiherrnstein*, opera; Overtures for grand orchestra; Twelve quartets for string instruments; Motets; Several collections of songs.—Allgem. d. Biogr., iii. 82; Fétis; Mendel; Schilling.

**BOHRER, ANTON**, born in Munich in 1783, died at Hanover in 1852. Violinist, son of and first instructed by Caspar Bohrer, a celebrated double-bass player and trumpeter (1744–1809); pupil of Danzi in composition, and in Paris of Winter and Kreutzer on the violin. He was made violin player in the court orchestra at Munich, and travelled in Bohemia and Austria with his father. Subsequently he undertook a musical tour with his brother Maximilian through Switzerland, France, etc.; on their return to Munich they studied together, to prepare for a protracted concert tour through Germany, Holland, Austria, Poland, and Russia, on which they started in 1810. Having narrowly escaped deportation to Siberia, and spent a year at St. Petersburg, they went through Finland, Sweden, and Denmark, to England, returned to Munich in 1814, gave concerts in Paris, with brilliant success, in 1815 and again after a second visit to England, then went to Berlin, where Anton was appointed Concertmeister in the royal orchestra. They went to Italy in 1820, returning to Berlin in 1824, when they quarrelled with Spontini and threw up their positions to return to Munich. There they married two distinguished pianists

who were sisters, and in this new artistic association won new triumphs in Italy and in 1827 in Paris, which they left at the outbreak of the Revolution of 1830, when for the first time the brothers separated, and Anton, after travelling about, went in 1834 to Hanover as *Concertmeister*. His works consist of concerted symphonies for violin and violoncello (Paris, Pleyel); Four concertos for violin and orchestra, op. 9, 12, 17, 27 (Paris and Offenbach); Quartets for 2 violins, viola, and bass, op. 23; Trios for 2 violins and violoncello, op. 13; do. for violin, viola, and violoncello, op. 14 and 15; Caprices or études for violin; Duos for violin and violoncello, and a number of airs variés for violin with orchestra.—Fétis; Mendel; Schilling; Meyer, *Con. Lex.*

**BOHRER, MAXIMILIAN**, born in Munich in 1785, died (?). Celebrated violoncellist, brother of Anton Bohrer, and pupil of Schwartz at Munich. In 1799 he became a member of the court orchestra, and later travelled with his brother. Having heard Romberg in Vienna, he adopted him as his model. After leaving Paris in 1830, he travelled in Germany and was made first violoncellist and *Concertmeister* at the court of Stuttgart; went to Russia for the second time in 1838, and in 1840 journeyed through Italy. From 1842 to 1843 he was in America, and on his return visited Holland, Belgium, and England. Works: 3 concertos for violoncello, published in Paris and Berlin; Airs variés; Fantaisie with orchestra on Russian national airs, op. 21; Rondoletto with quartet, op. 22; Duos for violin and violoncello.—Fétis; Mendel; Schilling.

**BOIELDIEU, FRANÇOIS ADRIEN**, born in Rouen, France, Dec. 16, 1775, died at Jarcy, near Grosbois, Oct. 8, 1834. His father was secretary to Archbishop Larochefoucauld, and his mother kept a millinery shop. The young Boieldieu took his first musical instruction from Broche, organist at the cathedral and a pupil of Padre Martini. It has been suspected that Boieldieu's home life was not a happy one, but,

at any rate, he began to live in Broche's house when quite young, although his master treated him



with great brutality. Frightened one day at having made an ink-spot on one of Broche's books, the boy ran away to Paris, where he was found by his family

after some trouble, and brought back to Rouen, Broche promising to treat him more kindly in future. What Boieldieu learned of Broche can hardly have been more than rudimentary, but there are no authentic accounts of his having studied under any other master. His native talent was of the finest, and he had a very quick power of observation, but his distaste for serious study of harmony and counterpoint was unconquerable. His great ambition was to write for the stage; accordingly he wrote an opera, *La fille coupable*, which was brought out at Rouen in 1793 with much success. His success made him ambitious to try his fortunes in the capital, but it is uncertain whether he left Rouen immediately, or in 1795 after the performance of a second opera, *Rosalie et Myrza*; when he did leave his native town, he made the journey to Paris on foot (having hardly any money) in two days. He brought an introduction from the singer Garat to Jadin, at whose house, and at Érard's, he met the principal musical notabilities then in Paris. He had a pretty talent on the pianoforte, and soon made quite a reputation for himself, in musical circles, by his songs, such as "*Le ménestrel*," "*S'il est vrai que d'être deux*," and "*O toi que j'aime*," but the doors of the lyric theatres were shut against him for some time. Although intimate with, and befriended by both Cherubini and Méhul, he characteristically neglected to avail



## BOIELDIEU

himself of the opportunity to take lessons in composition from either of them. He made his début as an opera composer in Paris with *La Famille suisse*, which was brought out at the Feydeau in 1797, and ran for thirty nights, alternating with Cherubini's *Médée*. Other operas followed quickly, until *Le Calife de Bagdad*, 1800, set the seal to his ever-growing reputation. This charming opera may be called the last and best of the first period of Boieldieu's artistic career. During this period he also wrote some chamber music, to the success of which he owed his appointment as professor of the pianoforte at the Conservatoire. It is said that, after *Le Calife de Bagdad*, Boieldieu studied counterpoint seriously under Cherubini, but Fétis (a pupil of Boieldieu) denies the story. Indeed, the fact that Boieldieu did not produce another opera for three years, and the internal evidence of the vast improvement in his style when he took the stage again with *Ma tante Aurore*, in 1803, would not, of themselves, be sufficient to prove the truth of the report; yet, on the other hand, it is hard to conceive how the position of professor of composition at the Conservatoire should have been offered to, and accepted by him (about 1818) unless he had really gone through some such course of training. A few months after the success of *Ma tante Aurore*, Boieldieu went to St. Petersburg. In 1802 he had married Clotilde Mafleuroy, the famous dancer, an ill-advised union, which turned out unhappily, and it is probable that domestic trials may have had something to do with his going to Russia. He accepted an engagement offered by the Czar Alexander, by which he was bound to furnish three operas a year (the Czar to find the libretti), besides writing music for the military bands. But the libretti were not forthcoming, and Boieldieu was forced to take opera texts which had already been set by other composers, or else French comedies not well adapted to music. Little that he did during his eight years' stay in Russia has any

importance. In 1811 Boieldieu returned to Paris, where he found matters much changed; both Méhul and Cherubini had withdrawn from public life, Dalayrac was dead, and Catel worked but little; the only rival left him was Nicolò Isouard. Boieldieu's first work after his return was *Jean de Paris* (1812), which had a stupendous success. What may be called Boieldieu's third and finest period began properly with *Le Petit chaperon rouge* (1818), a work which took him two years to write. The labor this opera cost him seriously affected his health, and he withdrew to the country. With the exception of some unimportant works, written in conjunction with other composers, Boieldieu produced nothing for seven years after the *Chaperon*, but in 1825 he returned to Paris, and brought out *La Dame blanche*, which has generally been considered his masterpiece. The success of this opera was overwhelming. Four years later he brought out *Les deux nuits*, but the work failed with the public, although the score had brought a very high price before the opera was even put into rehearsal. The work of writing this opera, and the chagrin consequent upon its failure, completely broke down Boieldieu's already delicate health; laryngeal phthisis declared itself in a violent form, and the remainder of his life was mostly spent in travelling in hope of recovery. He was troubled also with apprehensions about his future means of livelihood, as the change of government in 1830 deprived him of an important pension. This was, however, re-given to him shortly before his death, together with an additional pension of three thousand francs granted by the Minister of the Interior. He died, on a trip for his health to the South of France, at his own country-seat at Jarcy. His funeral was celebrated at the Invalides in Paris. Boieldieu was elected a member of the Institut in 1817 in place of Méhul, deceased. He was the greatest writer of opéra comique of his day; indeed, Auber was probably the only composer who ever surpassed



him in this field. His melodic invention was unbounded, and his style, especially in his second and third periods, of the highest degree of finish and perfection. He had an especially keen perception of theatrical effect, and always knew how to adapt his music to the requirements of the stage; his orchestration abounded in charming effects of color. He was little of a harmonist, but his style was in general so very simple, he was tempted to modulate from the principal key so rarely, and trusted so little to harmonic effects that his writing is very pure and free from faults. He wrote easily, but spent much time and conscientious labor in retouching. His only works of importance are his operas: *La fille coupable*, given at Rouen, Nov. 2, 1793; *Rosalie et Myrza*, ib., Oct. 28, 1795; *La Famille suisse*, Paris, Théâtre Feydeau, Feb. 12, 1797; *L'heureuse nouvelle*, ib., Nov. 8, 1797; *Le Pâri*, ou *Mombrenil et Merville*, Théâtre Favart, Dec. 15, 1797; *Zoräime et Zulnare*, ib., May 11, 1798; *La Dot de Suzette*, ib., Sept. 6, 1798; *Les Méprises espagnoles*, Théâtre Feydeau, April 19, 1799; *Beniowski*, Théâtre Favart, June 8, 1800; *Le Calife de Bagdad*, ib., Sept. 16, 1800; *Ma tante Aurore*, Opéra Comique, Jan. 13, 1803; *Aline*, Reine de Golconde, St. Petersburg, March 5, 1804; *La jeune femme colère*, ib., April 18, 1805; *Amour et mystère*, ib., 1806; *Abderkhan*, ib., 1806; *Télémaque*, ib., Dec. 16, 1806; *Un tour de soubrette*, ib., 1807; *Les voitures versées*, ib., 1808; *La dame invisible*, ib., 1808; *Rien de trop*, ib., Dec. 25, 1810; *Jean de Paris*, Paris, Opéra Comique, April 4, 1812; *Le nouveau seigneur de village*, ib., June 29, 1813; *La fête du village voisin*, ib., March 5, 1816; *Le petit chaperon rouge*, ib., June 30, 1818; *La France et l'Espagne*, Hôtel de Ville, Dec. 15, 1823; *La dame blanche*, Opéra Comique, Dec. 10, 1825; *Les deux nuits*, ib., May 20, 1829. Of the operas brought out at St. Petersburg the following were repeated at Paris: *Rien de trop*, Opéra Comique, April 9, 1811; *La*

*jeune femme colère*, ib., Oct. 12, 1812; *Les voitures versées*, ib., April 29, 1820. The following works were written by Boieldieu in collaboration with others: *Emma*, ou *la prisonnière* (with Cherubini), Paris, Théâtre Montansier, Sept. 12, 1799; *Le baiser et la quittance* (with Méhul, Kreutzer, and Isouard), Opéra Comique, June 18, 1803; *Bayard à Mézières* (with Cherubini, Catel, and Isouard), ib., Feb. 12, 1814; *Les Béarnais*, ou *Henri IV. en voyage* (with R. Kreutzer), ib., May 21, 1814; *Angéla*, ou *l'Atelier de Jean Cousin* (with Mme Gail), ib., June 13, 1814; *Charles de France*, ou *Amour et Gloire* (with Hérold), ib., June 18, 1816; *Blanche de Provence*, ou *la Cour des Fées* (with Berton, Cherubini, Kreutzer, and Paër), Opéra, May 3, 1821; *Les trois genres* (with Auber), Odéon, April 27, 1824; *Pharamond* (with Berton and Kreutzer), Opéra, June 10, 1825; *La Marquise de Brinvilliers* (with Auber, Batton, Berton,

*voir les titres et les signatures*  
*Surcouf*

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Blangini, Carafa, Cherubini, Hérold, and Paër), Opéra Comique, Oct. 31, 1831.—J. A. Réfuveille, *Boieldieu, sa vie et ses œuvres* (Rouen, 1851); G. Héquet, *Boieldieu, sa vie et ses œuvres* (Paris, 1864); A. Pougin, *Boieldieu, sa vie, ses œuvres, son caractère, sa correspondance* (Paris, 1875); Garnier, Institut Royal de France, *Funérailles de M. Boieldieu, Discours* (Paris, 1834); J. A. Wash, *Procès-verbal de la cérémonie funèbre en l'honneur de Boieldieu* (Rouen, 1835).

BOILLY, ÉDOUARD, born in Paris, Nov. 16, 1799, died (?). Dramatic composer, son of the genre painter Louis Boilly; pupil, at the Conservatoire, of Fétis and of Boieldieu, and won the grand prix for composition, 1823. Having at first

## BOISE

studied drawing and engraving, he afterwards returned to the latter art. Works: *Le bal du sous-préfet*, opera, given at the Opéra Comique, 1844; several others, not represented. *Thisbé*, cantata, 1823.—Fétis; do., Supplément, i. 104; Mendel.

**BOISE, OTIS B**——, born, of American parentage, in Oberlin, Ohio, Aug. 13, 1845, still living, 1888. When about fourteen years old he became organist of St. Paul's Church, Cleveland. In 1861 he went to Europe, and studied theory and composition in Leipsic under Hauptmann, Richter, Moscheles, Wenzel, and others; and three years later he visited Berlin, where he studied under Kullak. In 1864 he returned to America and became organist of the Euclid Avenue Presbyterian Church, Cleveland; in 1870 he removed to New York, where he taught music, and was for a time organist of the Fifth Avenue Presbyterian Church. In 1876 he again went to Europe, and visited Leipsic, where some of his music was performed. The following year he spent at Wiesbaden, where he made the acquaintance of Raff; in 1878 he returned to New York. On Jan. 30, 1879, he gave a concert in New York, the programme consisting entirely of his own works. His compositions consist of a Psalm for chorus and orchestra, symphonies, concertos, overtures, and smaller instrumental pieces.

**BOISMORTIER, JOSEPH BODIN DE**, born at Perpignan in 1691, died in Paris in 1765. Dramatic composer of little merit; went early in life to Paris, where he received his musical education. Works: *Les Voyages de l'Amour*, ballet, given in Paris, Académie Royale de Musique, 1736; *Don Quichotte chez la Duchesse*, opéra-ballet, ib., 1743; *Daphnis et Chloé*, pastoral, ib., 1747; *Daphné*, ballet (1748); Two collections of motets; 6 do. of French cantatas; *Airs and vaudevilles*, op. 16; *Sonatas for viola*, op. 10; *Trios for two violins and bass*, op. 18; *Sonatas for violoncello*, op. 26, 50; do. for two bassoons, op. 14, 40; do. for flute, op. 3, 9, 19, 35,

44; *Duos for two flutes*, op. 1, 2, 6, 8, 13, 25; *Trios for flute, violin, and bass*, op. 4, 7, 12, 37, 39, 41; *Concertos for flute*, op. 15, 21, 31; *Suites for two musettes*, op. 11, 17, 27.—Fétis; Mendel.

**BOISSELOT, DOMINIQUE FRANÇOIS XAVIER**, born at Montpellier, Dec. 3, 1811, still living, 1888, at Marseilles. Dramatic composer, pupil of Fétis and of Lesueur at the Conservatoire, Paris, where he won the second prize for composition in 1834, and the first in 1836. After the death, in 1850, of his father (founder of a great pianoforte factory at Marseilles), he abandoned his musical career to take charge of the establishment.—Works: *Ne touchez pas à la Reine*, opera, given at the Opéra Comique, 1847; *Mosquita la Sorcière*, do., Opéra, 1851; *Velvéda*, cantata, 1836; *Overture for grand orchestra*, 1838; *Melodies and romances*, with pianoforte.—Fétis; do., Supplément, i. 105; Mendel.

**BOITO, ARRIGO**, born at Padua, Italy, Feb. 24, 1842, still living, 1888. Dramatic composer, pupil of Mazzucato at the Conservatorio, Milan, which he frequented in 1853–62. He first became known as a musical critic and a poet, visited Paris in 1862 and 1869, Germany, and Poland, and conceived such a liking for German music and the musico-dramatic reforms of Wagner that he is sometimes called the Italian Wagner. He is the author of the libretti of Ponchielli's *Gioconda*, and other operas, of his own operas, and of Verdi's



*Arrigo Boito*

*Otello*, and of other poetical works. Works: *Il quarto di Giugno*, cantata (1860); *Le*

## BOKEMEYER

*Sorelle d' Italia*, do. (with Faccio, 1862); *Mefistofele*, opera, given at Milan, Teatro della Scala, 1868; *Ero e Leandre* (MS.); *Nerone* (MS.); *Ode* (1880).—Meyer, *Conv. Lex.*, xviii.; Riemann.

**BOKEMEYER, HEINRICH**, born at Immensee, near Celle, March, 1679, died at Wolfenbüttel, Dec. 7, 1751. Church composer, pupil of Georg Oesterreich at Brunswick; became cantor at Husum in 1712, and in 1720 at Wolfenbüttel, having returned to Brunswick in 1717. His compositions have become extremely rare, and he is now better known by his writings on music.—*Allgem. d. Biogr.*, iii. 93; Fétis; Mendel, Schilling.

**BOLCK, OSKAR**, born at Hohenstein, East Prussia, March 4, 1839, died at Bremen, May 2, 1888. Dramatic composer, pupil of Paetzold at Königsberg, then of Moscheles, Hauptmann, Richter, and Rietz at the Conservatorium, Leipsic. He held positions as music teacher at various institutions: 1861 at Wiborg, Finland, 1866 in Liverpool, 1867 in London, 1875 at Riga, returning between times to Leipsic in 1862, 1867, 1872, and 1878; was Kapellmeister at the theatre in Würzburg, 1868, and at Aix-la-Chapelle, 1869, for several years chorus-master at the Stadttheater in Leipsic, and since 1886 has lived in the same capacity at Hamburg. Works: *Lustspiel-Ouverture* (1861); *Pierre Robin*, opera (1864), given at Riga, 1875; *Gudrun*, do. (1865); *Der Schmied von Gretna Green*, do., Leipsic, 1882; *Two Anthems* (London, Novello & Co.); *Six songs*, op. 5; *Mädchens Geständnisse*, for voice and pianoforte, op. 7; *Sechs Charakterbilder*, for pianoforte, op. 46; *Herbstklänge*, five songs for baritone or contralto, op. 51.—Mendel, *Ergänz.*, 41; Riemann.

**BOMTEMPO, JOÃO DOMINGOS**, born at Lisbon, Portugal, in 1775 (or 1781), died there, Aug. 13, 1842. Pianist, went in 1806 to Paris to complete his musical education, and lived there, with the exception of a short sojourn in London, until 1820, when he returned to Lisbon, and became director

of the Conservatorio in 1833; he was also conductor of the court orchestra and musical instructor in the royal family. Knight of the order of Christ. Works: *Two concertos for pianoforte with orchestra*; *Sonatas for pianoforte*, op. 1, 5 (Paris, 1803); *Fantasias and variations for do.*; *Requiem mass in memory of Camoëns*, op. 23 (Paris, Leduc, 1819); *Two other requiem masses*; *Solemn mass for the promulgation of the constitution*, Lisbon, 1821; *Matins and responses for the dead*; *Method for the pianoforte* (London, 1816); *Alessandro nell' Indie*, opera.—Fétis; Vasconcellos.

**BONA, PASQUALE**, born at Cerignola, Naples, Nov. 3, 1816, died in Milan, Jan., 1879. Dramatic composer, pupil of the Conservatorio del Buon' Pastore, Palermo; became professor of harmony at the Conservatorio, Milan, in 1851. Works: *I Luna e i Perollo*, given at Milan, Scala, 1844; *Don Carlo*, ib., 1847; *Il Gladiatore*, Turin, Teatro Regio; *Vittoria, la madre degli eserciti*, Genoa, Teatro Carlo Felice, 1863; *Funeral cantata in memory of Cavour*; *La Settimana musicale*, 7 duos for pianoforte and clarinet; *La Collana Verdiana*, fantasias for violin and violoncello; 50 duets without words; 7 methods for different voices; 4 collections of vocalises; 100 daily exercises; 100 solfeggi.—Fétis, *Supplément*, i. 107.

**BONA, VALERIO**, born at Brescia, Lombardy, flourished in the second half of the 16th century; was living in 1619. A Franciscan monk of the Order of Cordeliers, he was maestro di cappella of the cathedral at Vercelli and at Mondovi, and maestro of the church of San Francisco, Milan. Works: *Motetti a 8 voci* (Milan, 1591); *Lamentazioni* (Venice, 1591); *Madrigali a cinque* (Milan, 1600); *Masses and motets*, from 1591 to 1611. In the National Library, Paris, is an *Introitus Missarum*, octo vocum, etc. (Antwerp, 1639). He was also a didactic writer.—Fétis; Gerber, *N. Lex.*; Schilling.

**BONAMICI, FERDINANDO**, Italian composer, contemporary. He is the author



## BONAWITZ

of Lida Wilson, opera seria, text by Goli-sciani, represented at the Teatro Nuovo, Pisa, Jan. 31, 1878; Cleopatra, opera seria, represented at La Fenice, Venice, Feb. 8, 1879.

**BONAWITZ, JOHANN HEINRICH**, born at Dürkheim-on-the Rhine, Dec. 4, 1839, still living, 1888. Dramatic composer and pianist, pupil of the Liège Conservatoire. He went in 1852 with his parents to America, whence he returned to Europe in 1861 to complete his musical education. In 1861-66 he lived at Wiesbaden, then in Paris and London, went to New York in 1871, and there conducted the popular symphony concerts in 1872-73. After a successful concert tour through the United States, he lived in Philadelphia in 1874-76, then for several years in Vienna, whence he undertook various concert tours; of late, again in London (1887). Works: *Diogenes*, comic opera (1870); *The Bride of Messina*, opera, given in Philadelphia, 1874; *Ostrolenka*, do., ib., 1875; *Irma*, do., London, 1885; *Requiem mass*, ib., 1881; *Fantaisie de concert*, op. 22; *Sur la mer*, grande fantaisie, op. 28; *Concerto for pianoforte with orchestra*, op. 36; do. for two pianofortes; *Sonata for pianoforte and violin*, op. 40; *Quartet for pianoforte and string instruments*.—Fétis, Supplément, i. 107; Mendel; do., *Ergänz.*, 42; Riemann.

**BONDINERI, MICHELE**, born in Florence about 1750, died about 1798. Dramatic composer and singer (under the name of Neri); as a writer of operas a local celebrity of Florence, where the following works were given: *La serva in contesa*, 1784; *Il matrimonio in Cantina*, 1785; *La locandiera*, 1786; *Le spose provenzale*, *La finta nobile*, 1787; *L'autunno*, *Il maestro perseguitato*, *ogni disuguaglianza amore uguaglia*, 1788; *Il vecchio spezziale deluso in amore*, 1791.—Fétis; Mendel.

**BONDMAN, THE**, English opera in three acts, text by Alfred Bunn, music by Balfe, represented at Drury Lane Theatre, London, Dec. 11, 1846. Subject adapted

from the elder Dumas' "*Le Chevalier Saint-Georges*." The opera, which was a success, was sung by Miss Romer, Miss Rebecca Isaacs, and Messrs. Weiss, Harrison, Harley, and Rafter. It was produced at the Court Opera, Berlin, in 1849, as *Der Mulatte*, with Frau Koesler and Herr Manting in the chief rôles.—Barrett, Balfe, 187, 204; Kenney, *Memoir*, 215.

**BONDUCA**, English tragedy in five acts, text by Betterton, with music by Henry Purcell, represented in London, 1696. The libretto is an adaptation of Beaumont and Fletcher's "*Bonduca*" (1616), which is founded upon the story of Bonduca or Bon-dicea in Tacitus's "*Annals*" (Books xii. and xiv.). The music was composed in 1695, the last year of Purcell's life, and the piece was brought out after his death. The work has some powerful and pathetic scenes, but is quite unfit for the modern stage. Edited by Edward F. Rimbault, and published by the Musical Antiquarian Society (London, 1841).—Hogarth, i. 183.

**BONESI, BENEDETTO**, born at Bergamo about 1750, died in Paris in 1812. Dramatic composer and singer, pupil of Augusto Cantoni in singing, and at Milan of Andrea Fioroni in composition. He went to Paris in 1779, and became vocal instructor at the Comédie Italienne. Works: *Pygmalion*, duodrama, given at the Comédie Italienne, 1780; *Judith*, oratorio, Concert Spirituel, 1781; *La magie à la mode*, opera, Théâtre Beaujolais, 1782; *Le rosier*, do., ib., 1782; *Amasis*, ballet, ib., 1788. He also wrote *Traité de la mesure*, etc. (Paris, 1806), which is his best production.—Fétis; Mendel.

**BONFICHI, PAOLO**, born at Livraga, Lombardy, Oct. 16, 1769, died at Lodi, Dec. 29, 1840. Church composer, showed early great talent for music, and learned to play on the pianoforte and the organ without a teacher. At Parma, where he studied at the university, an old maestro of Martini's school taught him to accompany figured basses and to read scores. At the age of



## BONHEUR

eighteen he entered the Order of Servites, and in 1789 went to Rome, where he studied counterpoint under Guglielmi, and the works of the classic German and Italian masters. On the suppression of his order in 1805 he retired to Milan, whence in 1828 he was called to Rome as maestro di cappella at the Santa Casa di Loreto. Works—Oratorios: *La morte d' Adamo*; *La genesi*; *La nuvoletta d' Elia*; *Il Paradiso perduto*; *Il passaggio del mar rosso*; *Elia sul Carmelo*; *Ester, ossia La morte d' Amanno*; *I tre Fanciulli nella Fornace di Babilonia*; *La morte di Baldassare*; *La resurrezione*; *La discesa al limbo*; *L' ascensione di Maria*; *Il figliuol prodigo*; *La decolazione di S. Giovanni Battista*. Cantatas: *Il trionfo di Giuditta*; *Il trasporto dell' arca*; *Il natale di Gesù Cristo*; *La epifania*; *La pentecoste*; *I trattenimenti di S. Filippo Neri*; *L' invenzione e Reposizione del Corpo di Sta Cecilia*; *Cantico di Zacharia*. Operas: *La Climene*, performed at Parma; *Abradata e Dircea*, Turin, 1817; *Lauretta* (?), opera buffa; *Ten Masses*; *Requiem*; *Two Miserere*; *Five Magnificat*; *Te Deum*; *Stabat Mater*; *Many Tantum ergo*; *Hymns*; *Psalms*; *Versets*; *Many overtures and other instrumental pieces*.—Fétis; Mendel; Schilling.

**BONHEUR DE LA TABLE**. See *Huquenots*.

**BONIFORTI, CARLO**, born at Arona, Piedmont, in 1818, died at Trezzo d'Adda, Lombardy, Oct. 10, 1879. Dramatic composer, pupil at Milan of Bonazzi, whom he succeeded in 1841 as organist at the cathedral, and royal maestro di cappella, retaining afterwards only the latter position. In 1852 he became professor of harmony and counterpoint at the Conservatorio. Member of Accademia di Santa Cecilia, Rome. Works: *Velleda*, opera, given at Milan, Scala, 1847; *Giovauna di Fiandra*, ib., 1848; *Overture for grand orchestra*; *Many religious compositions, with organ or orchestra*.—Fétis, *Supplément*, i. 107.

**BONIVENTI, GIUSEPPE**, born at Venice, flourished about the end of the 17th

and during the first half of the 18th century. Dramatic composer, author of the following operas: *Il gran Macedone*, given in Rome, 1690; *Almerinda*, 1691; *Almira*, 1691; *La vittoria nella Costanza*, Venice, Teatro Sant' Angiolo, 1702; *Eudimione*, Naples, 1702; *Armida al campo*, Venice, 1707; *Circe delusa*, Italy, 1711; *La Virtù fra i Nemici*, Venice, Teatro San Mosè, 1718; *Ariana abbandonata*, Venice, 1719; *L' Inganno fortunato*, ib., 1721; *Il Vincislao*, Turin, 1721; *Pertarido, rè de' Longobardi*, Venice, 1727.—Fétis.

**BONMARCHÉ, JEAN**, born at Ypres (or Valenciennes?) about 1520. Church composer, became canon and choirmaster at Cambrai, and in 1565 maestro de capilla to Philip II. of Spain (at Brussels?). In his old age he seems to have retired to Valenciennes. His masses and motets (MS.) are in the library of the Escorial.—*Biog. nat. de Belgique*, ii. 685; Fétis.

**BONNAY, FRANÇOIS**, flourished in Paris about 1780-1800. Dramatic composer, and violinist in the orchestra of the Opéra in Paris about 1787. Member of the Académie Royale de Musique. Works: *Colin et Colette*, given in Paris, Théâtre de Beaujolais, 1786; *Les deux jaloux*, *Les curieux punis*, *La fête de l'arquebuse*, ib., 1787; *Les amants ridicules*, ib., 1790.

**BONNET, JEAN BAPTISTE**, born at Montauban (Tarn-et-Garonne), April 23, 1763, time of death not known. Violinist, pupil of Giornovicchi and of Mestrino; was first violin in the theatre orchestras at Brest and Nantes, and in 1802 retired to his native city, where he was made organist of the cathedral. Works: 8 concertos for violin; 10 symphonies concertantes for two violins; 30 duos for do., op. 1, 3, 6, 9, and 10; 6 quartets for strings; 6 trios for do.; 12 divertissements for grand orchestra.—Fétis.

**BONO (Bonno), GIUSEPPE**, born in Vienna in 1710, died there, April 15, 1788. Dramatic composer. The son of one of the imperial footmen, he was sent to Naples to

## BONOLDI

study composition, was taken into the Imperial Hofkapelle as Hofscholar in 1738, and rose to be Hofcompositeur in 1739, and Hofkapellmeister in 1774. For many years he was vice president of the Tonküntzler-Societät, Vienna, and his scores are preserved in the Imperial Library and the Musik-Verein. Works—Operas: *Natale di Giove*, given at Venice, 1740; *Danaë*, Vienna, 1744; *Ezio*, ib., 1740; *Il vero omaggio*, ib., 1750; *L'eroe cinese*, *L'isola disabitata*, ib., 1752; *Il rè pastore*, Milan, 1753; *Atenaide*, Vienna, 1762. Oratorios: *Isacco*, *San Paolo in Atene*.—Fétis; Mendel; Schilling.

**BONOLDI, FRANCESCO**, died at Monza, near Milan, March 24, 1873. Instrumental composer, son of the tenor singer Claudio Bonoldi; pupil of the Conservatorio, Milan. Works; Symphonies and overtures for orchestra; Pot-pourris on operatic themes, for pianoforte; Variations and waltzes for do.; An opera, *Il Mauro*, was given at Trieste, 1833.—Fétis.

**BONONCINI (Buononcini), GIOVANNI BATTISTA**, born at Modena in 1660, died probably in Venice in or after 1750. Dramatic composer and violoncellist, son and pupil of Giovanni Maria Bononcini, then at Bologna pupil of Paolo Colonna. He went about 1691 to Vienna, where he was made violoncellist to the emperor, and brought out an opera with extraordinary success, which, however, was afterwards proved to be the work of his brother Marco Antonio. Called to Rome in 1694, he returned to Vienna in 1699, and again in 1706, having spent two years (1703–5) in Berlin as court composer to Queen Sophie Charlotte. The years 1706–20 were divided between Vienna and Italy. While in Rome, in 1716, he was invited to London, where soon a great rivalry sprang up between him and Handel and, through



the patronage of the former by the Duchess of Marlborough, and of the latter by the court, assumed an almost political character. The strife ended with the defeat of Bononcini owing to the discovery, in 1731, of his plagiarism of a madrigal by Antonio Lotti. His prospects being thus impaired, he was enticed in 1733 by an alchemist adventurer to go to Paris, where he lost his entire fortune and was obliged again to resort to his art. In 1748 he was recalled to Vienna to compose the music for the festivities after the peace of Aix-la-Chapelle. Soon after he went to Venice, where he composed for the theatre and was still active at the age of ninety. Works—Operas: *Tullo Ostilio*, *Serse*, given in Rome, 1694; *La Fede pubblica*, Vienna, 1699; *Affetti più grandi vinti dal più giusto*, 1701; *Polifemo*, Berlin, 1703; *Endimione*, Vienna, 1706; *Mario fugitivo*, *Tamiride*, ib., 1708; *Abdalomino*, ib., 1709; *Muzio Scevola*, ib., 1710; *Astarte*, London, 1720; *Crispo*, *Griselda*, ib., 1722; *Farnace*, *Erminia*, ib., 1723; *Calpurnia*, ib., 1724; *Alessandro in Sidone*, Vienna, 1737. Symphonies for 5, 6, 7, and 8 instruments, op. 2 (Bologna, 1685); do. for 3 instruments with organ, op. 3 (ib., 1686); do. for several instruments, op. 5; do. for violin and violoncello, op. 6 (ib., 1687); Mass for eight voices, op. 7; do., op. 8 (ib., 1688); Duetti da camera, op. 9 (ib., 1691); Cantate e duetti (London, 1721); Funeral Anthem for the Duke of Marlborough (ib., 1722); *Divertimenti di camera* (ib., 1722); 12 sonatas or chamber airs for two violins and bass (ib., 1732); *Il Giosuè*, oratorio.—Fétis; Gerber, N. Lex.; Hawkins, v. 274; Mendel; Schilling; Grove, i. 649; Hogarth, ii. 19.

**BONONCINI, GIOVANNI MARIA**, born at Modena in 1640, died there, Nov. 19, 1678. Instrumental and vocal composer, studied in Bologna, and at an early age entered the service of the Duke of Modena, and became maestro di cappella of S. Giovanni in Monte. Member of the Accademia Filarmonica of Bologna. Works: *Primi frutti del giardino musicale*, for 2 violins

## BONONCINI

(Venice, Magni, 1666); *Varj fiori*, etc., sonatas for 2, 3, and 4 instruments, op. 3 (Bologna, 1669); *Arie*, *Correnti*, *Sarabande*, etc., for 2 violins and double-bass, op. 4 (ib., Monti, 1674); *Sinfonie*, *Allemande*, etc., for 5 parts, op. 5 (ib., 1671); *Sonatas* for 2 violins with organ, op. 6 (ib., 1677); *Ariette*, *correnti*, *gighe*, etc., for violin solo and 2 violins, op. 7 (ib., 1677); *Musico pratico*, op. 8 (ib., 1673); *Trattenimenti musicali*, for 3 or 4 instruments, op. 9 (ib., 1675); *Cantate a voce sola*, op. 10 (ib., 1677); *Partitura de' madrigali a cinque voci*, etc., op. 11 (1678); *Arie correnti*, for

*Giovanni Bononcini*

three instruments, op. 12 (ib., 1678); *Libro secondo delle cantate*, op. 13 (ib., 1678).—Fétis; Gerber, N. Lex.; Mendel.

**BONONCINI, MARCO ANTONIO**, born at Modena about 1675, died there, July 8, 1726. Dramatic composer, brother of Giovanni Battista, with whom he is said to have been in Vienna and Berlin, and who seems to have availed himself of Antonio's superior talent in the composition of his operas. It is certain only that he was in Rome in 1714 and was made maestro di cappella to the Duke of Modena in 1721. Padre Martini praises his elevated style, and places him above all his contemporaries. Works—Operas: *Camilla*, regina de' Volsci, given in Vienna, 1692; *Griselda*, Italy, about 1700; *Andromeda*; *Arminio*; *Sesostri*; *Turno Aricino*, Florence, 1704; *Etearco*, Vienna, 1707; *La regina creduta rè*, Venice, 1707; *Tigrane*, rè d' Armenia, Cajo Gracco, ib., 1710; *Astianatte*, ib., 1718; *La decollazione di S. Giovanni Battista*, oratorio, Vienna, 1709; Christmas cantata.—Fétis; Gerber, N. Lex.; Schilling.

**BONPORTI, FRANCESCO ANTONIO**, born at Trent, Tyrol, about 1660, died (?). Instrumental composer. He was Aulic Counsellor to the Emperor of Austria, and gave much time to the study of music.

Works: *Sonatas* for two violins and bass (Venice, 1696); *Le triomphe de la Grande Alliance*, op. 8; One hundred minuets for violin and bass; *Dodici Concertini e Serenate*, etc. (Augsburg, 1741); and many motets and sonatas.—Fétis; Gerber.

**BONTEMPI, GIOVANNI ANDREA**, sur-named Angelini, born at Perugia about 1630, died there after 1697. Singer, dramatic composer, and didactic writer, pupil of Virgilio Mazzocchi. He was maestro di cappella of a church in Rome, then in Venice, and entered the service of Margrave Christian Ernst of Brandenburg at Berlin, exchanging his position in 1660 for a more influential one at the court of Elector Johann Georg II. of Saxony, at Dresden. In 1694 he returned to Perugia. Works: *Paride*, opera, given in Berlin (published in Dresden, 1662); *Martirio di S. Emiliano*, oratorio.—Fétis; Gerber, N. Lex.; Mendel; Schilling.

**BOOM, JOHANNES VAN**, born at Utrecht, Oct. 15, 1807, died at Stockholm in April, 1872. Pianist, son and pupil of Johannes E. G. Van Boom, an eminent flutist (born, 1783); made a concert tour to Denmark and Sweden about 1825, and was induced to settle at Stockholm, where he became member of the Academy in 1844, and professor in 1848. In 1862 he visited the principal cities of Europe to study the system of musical instruction. He composed operas, symphonies, overtures, quartets, trios, and many works for pianoforte.—Mendel; Viotta.

**BOOTH, KARL EDMUND OTTO VON**, born at Weinheim, Baden, March 13, 1842, still living, 1888. Violinist, organist, and pianist, pupil of the Conservatorium at Carlsruhe, studied the violin under Concertmeister Will, composition under Molique, and the organ under Dr. Steggall. He made his début as a violinist at Birmingham in 1853, and settled in London in 1856. Organist at St. Matthew's, Bayswater, in 1868-75. Works: *Symphony in C minor*; *Prizes and Blanks*, operetta; *A cantata*;



Godiva, overture for orchestra; Marche funèbre for do.; Te Deum in D; Anthems and church services; Sonata quasi-fantasia, for organ; Offertories for do.; Quartets and quintets for stringed instruments; Victoria March for orchestra; Sonata in A minor, for violin and pianoforte; do. in D; Romance in F, for do.; Ten easy pieces for do.; Wanderlieder, sketches for pianoforte; Gavotte and Bourrée for do.; Songs, etc.

**BOOTT, FRANCIS**, born, of English parentage, in Boston, Massachusetts, June 24, 1813, still living, 1888. He studied harmony under Luigi Picchianti, in Florence, Italy, where he has passed much of his life, and where he is honorary professor in the Academy of Fine Arts. Works: Mass, for soli, chorus, and orchestra; Song of Zechariah, do.; Te Deum, do.; Memento Rerum, hymn for eight parts; Miserere, for chorus a cappella; Several string quartets. Songs: Aftermath (Longfellow); Ave Maria; Break, Break (Tennyson); Kyrie Eleison (Longfellow); Laus Deo (Whittier); Rose upon the Balcony (Thackeray); Sands of Dee; We Two (Ingelow); The Sea hath its Pearls (Heine); Brooklet (Longfellow), duet; Rivulet (Tennyson), duet; The Clover Blossoms, duet; Maria Mater, quartet, etc. His first compositions were published under the pseudonym of Telford.

**BORDE**. See *Laborde*.

**BORDESE, LUIGI**, born at Naples, Italy, in 1815, died in Paris, Feb. 17, 1886. Dramatic composer, pupil of the Conservatorio at Naples; went in 1834 to Turin to bring out an opera which he had been commissioned to write, and thence to Paris, where, after repeated failures of his dramatic efforts, he devoted himself to the teaching and composition of vocal music. Works—Operas: Zelimo e Zoraide, given in Turin, 1834; La Mantille, Paris, Opéra Comique, 1837; L'automate de Vaucanson, Jeanne de Naples (with Monpou), ib., 1840; I Quindici, Naples, Teatro San Carlo, 1842; Le Sultan Saladin, Paris, Opéra Comique, 1847; Les deux bambins, ib., 1848; La

Fioraia (1867); Three masses; A requiem; Motets; Several vocal methods, and series of solfeggi, and hundreds of sacred and secular songs for single and concerted voices.—Fétis; do., Supplément, i. 109.

**BORETTI, GIOVANNI ANDREA**, born in Rome about 1640. Dramatic composer, maestro di cappella at the court of Parma. Works: Zenobia, given in Venice, Teatro di San Cassiano, 1666; Alessandro amante, 1667; Eliogabalo, Naples, 1668; Marcello in Siracusa, Venice, 1670, Bologna, 1672; Ercole in Tebe, Rome, 1671; Dario in Babilonia, Parma, 1671; Claudio Cesare, 1672; Domiziano, 1673.—Fétis.

**BORGATTA, EMANUELE**, born at Genoa about 1810, still living, 1888? Pianist, made himself known by concerts given in his native city in 1832, and in Milan, 1833. Works: Il Quadromaniaco, opera, given at Genoa, 1835; Francesca da Rimini, do., ib., 1837; Sonata for pianoforte; Cadence capricieuse for do.; Variations on operatic themes for do.; Italian romances.—Fétis.

**BORGHESE, ANTONIO**, born in Rome in the second half of the 18th century. Dramatic composer, went to Paris about 1777. Works: La Bazoche, opera, given in Paris, Théâtre Beaujolais, 1787; Der unvermuthete glückliche Augenblick, operetta, given in Germany; Sonatas for pianoforte, with violin obligato, op. 2 (Paris, 1780). He published also L'art musical, etc. (ib., 1786); Traité de composition (ib., 1788).—Fétis.

**BORGHI, GIOVANNI BATTISTA**, born at Orvieto, Umbria, about 1740, last heard of in 1800. Dramatic composer, maestro di cappella of the Chiesa della Santa Casa at Loreto in 1770. He went to Vienna in 1797, thence to Russia, and returned to Italy in 1800. Works—Operas: Alessandro in Armenia (1768); Merope, given in Rome, 1768; Ciro riconosciuto, given in Venice, 1771; Ricimero (1773); La Donna instabile, Rome, 1776; Artaserse, Venice, 1776; Eumene, Turin, 1778; Piramo e Tisbe, Florence, 1783; L' Olimpiade, ib., 1785; La Morte di Semiramide, Milan, 1791; Egilina,



## BORGHI

ib., 1793; *Semiramis*, Vienna, 1798; *Il Tempio di Guido*; Two masses for four voices and orchestra; A *Dixit* for four voices; *Laudate* for five voices; *Domine* for five voices; *Lamentazione per il Giovedì Santo* for bass voice and orchestra; Two litanies for four voices, and one for two choirs and orchestra.—Fétis; do., *Supplément*, i. 110; Mendel; Schilling.

**BORGHI, LUIGI**, flourished in the 18th century, time of birth and death unknown. Violinist, pupil of Pugnani. He lived from about 1780 in London, where he was a leader of the second violins at the Handel Commemoration in 1784. He published music for his instrument in London, Berlin, Paris, and Amsterdam. Works: 6 sonatas for violin and bass, op. 2; 6 solos for violin, op. 3; 6 duos for two violins, op. 4; 6 duos for violin and violoncello, op. 7; 6 symphonies for full and small orchestra; Italian canzonets, etc.—Fétis; Grove; Mendel; Schilling.

**BORIS GODUNOW**, Russian opera, music by Mussorgski, represented at the Marie Theatre, St. Petersburg, 1872. It is one of the most popular works in the Russian repertory.

**BORODIN, ALEXANDER**, born at St.



Petersburg, Nov. 12, 1834, died Feb. 22, 1887. Amateur instrumental composer, studied medicine and chemistry at the Academy, where he became professor. He was one of the chief representatives of the young Russian

school in music, and president of the Society of Music Lovers at St. Petersburg. Works: *Middle Asia*, symphonic poem; 2 symphonies; String quartets; Pianoforte music; *Prince Igor*, opera (MS.).—Riemann.

**BORONI (Buroni), ANTONIO**, born in Rome in 1738, died there in 1797. Dramatic composer, pupil of Padre Martini at Bologna, and of Abos at the Conservatorio

della Pietà, Naples. He brought out some of his first operas at Venice in 1762, visited Prague in 1764, became musical director and composer of the theatre at Dresden in 1765, and Hof-Kapellmeister to the Duke of Württemberg at Stuttgart in 1770. He returned to Italy in 1780, and became maestro di cappella at St. Peter's, Rome, in 1785. Works—Operas: *L' Amore in musica*, *La notte critica*, given in Venice, about 1760; *Alessandro in Armenia*, ib., 1762; *Sofonisba*, *Le villegiatrici ridicole*, ib., 1764; *Siroë, rè di Persia*, Prague, 1764; *La moda*, *Il Carnevale*, *Le orfane svizzere*, Dresden, 1769; *Ricimero*, Stuttgart, 1773; *La donna instabile*, *Artaserse*, ib., 1776; *Eomene*, ib., 1778. He wrote also motets and symphonies and much church music.—Fétis; Mendel; Gerber; Schilling.

**BORREMANS, JOSEPH**, born at Brussels, Nov. 25, 1775, died at Uccle-les-Bruelles, Dec. 15, 1858. Organist and dramatic composer; maitre de chapelle in his native city at Sainte-Gudule, organist of Saint-Nicolas, and second chef d'orchestre at the Théâtre de la Monnaie, where he brought out the following works: *De Klapperman*, ou *Le crieur de nuit d'Amsterdam*, comic opera, 1804; *La femme impromptue*, opéra-bouffe, 1808; *L'offrande à l'Hymen*, lyric scene, 1816. He has left also masses, *Te Deum*, motets, etc., with orchestral accompaniment.—Fétis, *Supplément*, i. 111.

**BORRONI, ANTONIO**, Italian church composer, flourished about the middle of the 17th century. He was among the first to substitute for the severe stilo osservato of Palestrina a freer style of composition. His masses and motets remain in manuscript.—Fétis; Mendel.

**BORSARO (Borsari), ARCHANGELO**, born at Reggio about 1570. Church composer and Franciscan friar, about whose life nothing is known. Works: *Magnificat super omnes tonos* (Venice, 1591); 7 books of *concerti ecclesiastici* (ib., 1593-1606); *Vespertina psalmodia* (ib., 1602); *Novo giardino di concerti*, op. 11 (ib., 1611); *Secondo*

## BORTNIANSKY

libro degl' odoranti fiori, op. 13 (ib., 1615); *Affectibus pietosis*, 6 books of motets (ib., 1615); *Canzonette spirituali* (ib., 1616); *Diversorum conceptuum musicalium*, 3 books of miscellaneous church music (1616-18).—Fétis.

**BORTNIANSKY.** See *Bartñansky*.

**BORTOLAZZI, BARTOLOMEO**, born in Venice in 1773, died in Vienna (?). Mandolin and guitar player, went to Germany in 1803, and gave concerts at Dresden, Leipsic, Brunswick, Berlin, and settled in Vienna. Works: Variations, rondos, fantasias, for guitar solo, or with violin, pianoforte, and mandolin; 6 variations for mandolin or violin and guitar, op. 8; Sonata for pianoforte and mandolin or violin, op. 9; 6 thèmes variés for mandolin or violin and guitar, op. 10; 6 variations for guitar and violin obligato, op. 13; Sonata for guitar and pianoforte; 2 collections of Italian and German songs; 6 French romances, op. 20.—Fétis; Schilling.

**BORZIO, CARLO**, Italian dramatic and church composer, maestro di cappella at Lodi towards the end of the 17th century. Works: *Narciso*, opera, given at Lodi, 1676; *Pastorale*, Bologna, 1694; Much church music.—Fétis.

**BOSCAJUOLO, IL.** See *l'Âme en peine*.

**BOSI (Bossi)**, born at Ferrara in 1773, died in London in September, 1802. Dramatic composer, brought out some operas in Italy, but went to London about 1792, and composed chiefly ballet music, such as: *Little Peggy's Love*, *L'Amant Statue*, 1797; *Acis and Galatea*. He published also sonatas and other music for pianoforte.—Fétis; Mendel.

**BOSSELET, CHARLES**, born at Lyons, July 27, 1812, died at Saint-Josse-ten-Noodels-Bruxelles, April 2, 1873. Dramatic and church composer, pupil of Fétis at the Conservatoire, Brussels, where he won the first prize for composition in 1836, and became professor of harmony in 1840. He was also second chef d'orchestre at the Royal Theatre from 1835. Works: Ballets, given at the

Théâtre de la Monnaie, Brussels: *Les Dryades*; *Arlequin et Pierrot*; *Terpsychore sur terre*; *Masses*, motets; Four-part songs for male voices.—Fétis; do., Supplément, i. 113; Mendel.

**BOTT, JEAN JOSEPH**, born at Cassel, March 9, 1826, still living, 1888, at Hamburg. Violinist, son of and first instructed by the court musician Anton Bott (1795-1869), then pupil of Spohr on the violin, and of Moritz Hauptmann in theory. He made a successful concert tour through North Germany, and became solo violinist of the Electoral Orchestra in 1846, Concertmeister in 1846, and assistant Kapellmeister in 1851. In 1856 he went as Hof-Kapellmeister to Meiningen, and in 1865 to Hanover, where he was pensioned in 1878. He then taught music for several years at Magdeburg, and in 1884 settled at Hamburg, whence he visited America in 1885. Works: *Der unbekannte*, opera, given at Cassel, 1854; *Actæa, das Mädchen von Corinth*, do., Berlin, 1862; Symphonies; Overtures; Concertos for violin; Soli for do.; Pianoforte music and songs.—Fétis; Mendel; Riemann.

**BOTTE, ADOLPHE ACHILLE**, born at Pavilly (Seine-Inférieure), Sept. 29, 1823, still living, 1888. Pianist, pupil at the Conservatoire, Paris, of Zimmermann on the pianoforte, of Savard and Leborne in harmony, counterpoint, and fugue; in 1842 he settled at Rouen, and in 1854 in Paris, where he devoted himself to his profession and to musical criticism. In 1864 he became professor at the Convent des Oiseaux. Works: *Jocelyn*, overture for grand orchestra; *Le corsaire*, do.; *Album de chant* (1846); *Album for pianoforte*; *Souvenir de l'ange gardien*, six études de style (1850); 2 new albums (1855, 1857); 7 characteristic pieces for pianoforte, etc.—Fétis, Supplément, i. 113.

**BOTTESINI, GIOVANNI**, born at Crema, Lombardy, Dec. 24, 1823, still living, 1888. Dramatic composer and virtuoso on the double-bass; pupil of the Conserva-

## BOTTOMLEY

torio, Milan. He studied the double-bass under Rossi, and counterpoint and harmony under Francesco Basili and Vaccaj.



After a concert tour in Italy from 1840 to 1846, he became conductor of the orchestra in the theatre at Havana. Since then he has made various journeys to America, visiting the United

States and Mexico and the northern portions of South America. In 1855 he became chef d'orchestre at the Italiana, Paris. In 1857-58 he travelled through Germany, Holland, Belgium, France, and England on a concert tour, in 1861 was maestro di cappella of the Teatro Bellini at Palermo, in 1863 at Barcelona, then founded in Florence the Società di Quartetto for the cultivation of German classical music, and subsequently divided his time between Florence and London, whither he went last in 1871 as director of an opera troupe at the Lyceum, but returned again to Italy. Works—Operas: *Cristoforo Colombo*, given at Havana, 1847; *L' Assedio di Firenze*, Paris, Théâtre Italien, 1856; *Il Diavolo della notte*, opera buffa, Milan, Teatro di Santa Radegonda, 1859; *Marion Delorme*, Palermo, 1862; *Vinciguerra*, op-cretta, Paris, Théâtre du Palais Royal, 1870; *Ali Baba*, comic opera, London, 1871; *Ero e Leandro*, Turin, 1879; *La Regina del Nepal*, ib., 1880; Symphonies; Overtures; Quartets; Many compositions for double-bass; Songs.—Fétis; Mendel; Riemann.

**BOTTOMLEY, JOSEPH**, born at Halifax, Yorkshire, in 1786, died (?). Organist and pianist, pupil of Grimshaw at Manchester, of Watts and Yaniewicz, in Leeds of Lawton, and in London of Woelfl. He was organist at Bradford in 1807, then at Halifax, and from 1820 at Sheffield. Works: 6 exercises for pianoforte; 12 sonatinas; 2 divertissements with flute; 12 waltzes; 8

rondos; 10 airs variés; Duets for pianoforte.—Fétis; Mendel.

**BOUCHER, ALEXANDRE JEAN**, born



in Paris, April 11, 1770, died there Dec. 29, 1861. Violin virtuoso, said to have played at the Concerts Spirituels when only six years old; went to Madrid in 1787, and was appointed solo violinist to the king.

In 1806 he returned to Paris, and in 1820 began to travel over Europe, exciting everywhere great enthusiasm on account of his extraordinary skill in execution. He styled himself *L'Alexandre des violons*. He composed two concertos for his instrument.

**BOUFFET, JEAN BAPTISTE**, born at Amiens, Oct. 3, 1770, died in Paris, Jan. 19, 1835. Dramatic composer and singer, made his musical studies while a choir-boy in the cathedral of his native city, then in Paris (1791) pupil of Tomeoni in singing, and soon became himself a fashionable teacher. Gifted with a fine tenor voice, he was admitted as a member of the Imperial Chapel in 1806, and retained his place after the restoration. Works: *L'heureux prétexte*, opera, given at the Théâtre Montansier, 1794; 2 masses for four voices; 3 psalms; 3 Magnificat; 2 Salve Regina; *Stabat Mater* for four voices, chorus, and orchestra; Romances, chansons, rondeaux, and nocturnes.—Fétis.

**BOULANGER, ERNEST HENRI ALEXANDRE**, born in Paris, Sept. 16, 1815, still living, 1888. Dramatic composer, pupil at the Conservatoire, Paris, of Alkan, Halévy, and Lesueur, won the grand prix in 1835, and studied in Italy four years. He was made professor of singing at the Conservatoire in 1871. L. of Honour, 1869. Works—Operas: *Le diable à l'école*, given in Paris, Opéra Comique, 1842; *Les deux*



## BOULE-DE-NEIGE

bergères, *ib.*, 1843; Une voix, *ib.*, 1845; La cachette, *ib.*, 1847; Les sabots de la marquise, *ib.*, 1854; L'Éventail, *ib.*, 1860; Le docteur Magnus, *ib.*, Opéra, 1864; Don Quichotte, Théâtre Lyrique, 1869; Don Mucarade, Opéra Comique, 1875; Achille, cantata, 1835; Le 15 Août aux champs, *do.*, 1862. — Fétis; Supplément, i. 115.



**BOULE-DE-NEIGE** (Snow Ball), opéra-bouffe in three acts, text by Nutter and Tréfeu, music by Offenbach, first represented at the Bouffes Parisiens, Paris, December, 1871. Boule-de-Neige is a bear, imposed by the Grand Khan as a monarch upon an ungovernable people who are continually getting up revolutions.

**BOURGAULT-DUCOUDRAY, LOUIS ALBERT**, born in Nantes, France, Feb. 2, 1840, still living, 1888. Dramatic composer, educated a lawyer but turned to music. He studied in the Conservatoire, Paris, under Ambroise Thomas, gained an accessit for fugue in 1861, and took the grand prix of the Institut, 1862, for his cantata, Louise de Mézières. While in Rome he wrote a lyrical drama; visited Greece, and, on his return to Paris, brought out a Stabat Mater (1868). A follower of Bach and Handel, his large private fortune has enabled him to introduce their music to the French people, for which he founded a choral society in Paris. Works: Stabat Mater for soprano, alto, tenor, and bass, with chorus and grand organ and orchestra of violoncellos, double-bass, harp, and trombones; Dieu notre père divin, cantata; Chanson d'une mère, mélodie; Chant de ceux qui vont sur mer; Gavotte et menuet pour pianoforte. At the Concerts Populaires, 1874, he brought out a Suite pour orchestre, in four parts; Fantaisie en ut mineur. He wrote a "Souvenir d'une Mission musicale en Grèce et en Orient" (Paris, 1876), and published "Trente

Mélodies populaires de Grèce et d'Orient avec texte grec, traduction italienne en vers adaptée à la musique, et traduction française en prose." — Fétis, Supplément, i. 116; Mendel, *Ergänz.*, 44.

**BOURGEOIS, LOUIS THOMAS**, born at Fontaine-l'Évêque, Hainault, in 1676, died in Paris in January, 1750. Dramatic composer, counter-tenor at the Opéra in 1708. From 1711 he devoted himself to composition, producing sixteen operas and many cantatas. He became maître de chapelle at Toul about 1716, and after that at Strasburg. Works: Les Amours déguisés, opéra-ballet, given in Paris, Académie Royale de Musique, 1713; Les plaisirs de la paix, *do.*, *ib.*, 1715. Besides these he composed divertissements and court ballets: Les nuits de Sceaux, 1714; Le Comte de Gabalis, ou les Peuples élémentaires, Sceaux, 1715; Les peines et les plaisirs de l'amour, Zéphyr et Flore, cantata, 1715; Psyché, 1718; Diane, 1721; Divertissement pour la naissance du Dauphin, Dijon, 1729; Idyle de Rambouillet, 1735; Céphale et l'Aurore; Phèdre et Hippolyte; La lyre d'Anacréon; Dedale; Don Quichotte. He published two books of French cantatas, and Cantates Anacréontiques. L'Amour prisonnier de la Beauté, cantata (Paris, Ballard); L'Amour et Psyché, *do.* (*ib.*); La belle Hollandaise, *do.* (*ib.*); Beatus vir, motet for full chorus. — Fétis; *do.*, Supplément, i. 117; Mendel.

**BOURGEOIS GENTILHOMME, LE**, comédie-ballet in five acts, text by Molière, music by Lulli, represented at Chambord, Oct. 14, 1670, and in Paris, at the Théâtre du Palais Royal, Nov. 29, 1670. One of Lulli's best works, it was very successful. In 1852, on the occasion of Molière's anniversary, the music was rearranged by Jules Cohen, and in 1876, by Weckerlin for the pianoforte (Paris, 1876).

**BOURGES, CLÉMENTINE DE**, composer of the 16th century, died Sept. 30, 1561. Her works occupy a place among those of the great composers of her time. A four-part chorus, "Da bei rami," written



## BOURGES

by her, is in Paix's *Orgel-tabulatur Buch*.—Grove; Mendel; Gerber; Schilling.

**BOURGES, JEAN MAURICE**, born at Bordeaux, Dec. 2, 1812, died in Paris, April, 1881. Instrumental composer, pupil in Paris of Barbereau, made himself first known as a musical critic, and by an opera entitled *Sultana*, given at the Opéra Comique, 1846. It was well received, but it has not been followed by any further effort in this field. Other works: Two trios for pianoforte, violin, and violoncello; 2 sonatas for pianoforte; Caprices, barcarolles, waltzes, romances for do.; Vocal melodies; *Stabat Mater*, 1863.—Fétis; do., *Supplément*, i. 117; Mendel.

**BOURIÉ, HONORÉ**, born at Nîmes in 1795, died (?). Instrumental composer, bassoon-player in the theatre orchestra of his native city, where he brought out a comic opera, *Les deux philosophes*, in 1812. Other works: A cantata; Concertos for bassoon; Quartets for wind instruments; Church music; Romances.—Fétis, *Supplément*, i. 117.

**BOUSQUET, GEORGES**, born at Perpignan, France, March 12, 1818, died at Saint-Cloud, near Paris, June 15, 1854. Dramatic composer and musical critic, pupil at the Conservatoire of Collet and of Elwart in harmony, then (1836) of Leborne in counterpoint and fugue, and of Berton for dramatic style. He won the grand prix in 1838, spent two years in Rome, where he was made a member of the *Accademia di Sta. Cecilia*, and of the *Filarmonici*, passed the year 1841 in Germany, and returned to Paris after five years' absence. In 1847 he became chef d'orchestre at the Opéra, and in 1849–51 held the same position at the Théâtre Italien. As a critic he wrote for the "*Commerce*," the "*Illustration*," and the "*Gazette musicale de Paris*." Works: *La vendetta*, cantata, performed at the Académie des Beaux Arts, 1838; *Mass*, for voices only, Rome, S. Luigi de' Francesi, 1839; *Mass* with orchestra, ib., 1840; *Miserere* for 8 voices with orchestra (1840); Three

quartets for 2 violins, viola, and violoncello (1841); Quintet for 2 violins, viola, violoncello, and double-bass (1842); Overture for orchestra, Académie des Beaux Arts, 1842; *L'hôtesse de Lyon*, opera, Conservatoire, 1844; *Le mousquetaire*, do., Opéra Comique, 1844; *Tabarin*, do., Théâtre Lyrique, 1852.—Fétis; Mendel.

**BOUSSET, JEAN BAPTISTE DROU-ART DE**, born at Anières, near Dijon, in 1662, died (?). Vocal composer, pupil of Jacques Farjonel at the Jesuit college in Dijon; he was for several years maître de musique of the Louvre. His real name was Drouart. Works: *Cantates françaises*; *Églogues bachiques*; Twenty-one books of airs; *Motets*. His son René (born in Paris, Sept. 11, 1703, died there, May 19, 1760), pupil of Bernier, and of Calvière, became one of the best French organists. He composed odes, cantatas, and arias.—Fétis; Mendel.

**BOUTEILLER, LOUIS**, born at Moncé-en-Rain, Maine, in 1648, died at Mans in 1724. Church composer, maître de musique of the cathedral at Mans, from his fifteenth year. Several of his numerous compositions, consisting of masses, motets, hymns, and anthems, were executed before Louis XIV., who often ordered them to be repeated.—Fétis; Mendel.

**BOUVARD, FRANÇOIS**, born in Paris about 1670, time of death not known. Dramatic composer, was a singer at the Opéra until the age of sixteen, when he lost his voice; he travelled extensively and spent several years in Rome. Works: *Méduse*, given at the Académie Royale de Musique, 1702; *Cassandre* (with Bertin), ib., 1706. For the court he wrote: *Ariane et Bacchus*, *Le triomphe de l'Amour et de l'Hymen*, 1729; *Diane et l'Amour*, idyl, 1730; *L'école de Mars*, 1733; Cantatas; Collections of arias; Sonatas for violin.—Fétis; Mendel.

**BOVÉRY, JULES**, born at Liège, Oct. 21, 1808, died in Paris, July 17, 1868. Real name Antoine Nicolas Joseph Bovy. Violin-

## BOXBERG

ist and dramatic composer, entirely self-taught, in Paris, whither he went on leaving the college of his native city. He became a chorus singer in the theatre at Lille, where he assisted also in conducting the orchestra, then became chef d'orchestre at Douai, and successively at Lyons, Amsterdam, Antwerp, Rouen, and in 1845 at Ghent, having returned to Paris the year before. In 1856 he was first violinist at the Théâtre des Folies Nouvelles, Paris, and about 1865 became chef d'orchestre at the Folies Saint Germain (Théâtre Cluny). Works: *Mathieu Laensberg*, given at Douai about 1830; *Paul I.*, ib.; *La Tour de Rouen*, Rouen, Théâtre des Arts, 1843; *Charles II.*, Paris, Théâtre des Banlieues, 1844; *Jacques d'Artevelde*, Ghent, 1846; *Le Giaour*, Lyons, Amsterdam, and Antwerp, 1840-48; *Isoline*, ballet, given at Lyons; *La Carte à payer*, Liège; Several operettas, and pantomimes, Paris, Folies Nouvelles; *France et Angleterre*, cantata; *Ouverture triomphale*; *Ave Regina*, etc.—Fétis; do., *Supplément*, i. 11; Gregoir, *Galerie biogr. des Artistes musiciens belges*.

**BOXBERG, CHRISTIAN LUDWIG**, born at Sondershausen, April 24, 1670, died at Görlitz, time not known. Dramatic composer and organist, pupil of the Thomaschule, Leipsic; was at first tutor in a private family, 1686-92, then organist at Grossenhain, and since 1702 at Görlitz. His operas were very popular in his time, and he often received invitations to the courts of Ansbach, Cassel, Wolfenbüttel, and others. Among them are: *Orion*, *Sardanapalus*, *Die verschwiegene Treue*.—Gerber, *N. Lex.*; Mendel; Schilling.

**BOYCE, WILLIAM**, born in London in 1710, died there, Kensington, Feb. 7, 1779. Dramatic composer, pupil of Charles King, under whom he was a chorister in St. Paul's Cathedral, then of Maurice Greene, and, after becoming organist of Oxford Chapel, Cavendish Square, of Dr. Pepusch. In 1736 he became organist of St. Michael's, Cornhill, and in the same year composer to the

Chapel Royal and the king. In 1737 he was appointed conductor of the music festivals of the Three Choirs (Gloucester, Worcester, and Hereford), became organist of the church of All-hallows the Great and the Less in 1749, and of the



Chapel Royal in 1758, when he resigned the other two organist's positions, and retired to Kensington. Doctor of Music, Cambridge, 1749; master of the King's Band, 1755. Works: *David's Lamentation over Saul and Jonathan*, oratorio, performed at the Apollo Society, 1736; *Two Odes for St. Cecilia's Day* (1736); *Solomon*, serenata, 1743; *Twelve sonatas or trios for 2 violins and bass* (London, 1747); *Ode for the Installation of the Duke of Newcastle as Chancellor of Cambridge University*, 1749; *Peleus and Thetis*, masque, 1749; *Pindar's First Pythian Ode*, 1749; *The Chaplet*, musical drama, Drury Lane Theatre, 1749; *The Shepherd's Lottery*, do., ib., 1750; *Secular Ode by Dryden*, ib., 1752; *2 Odes in Home's Agis*, 1758; *Ode to Charity*; 15 Anthems, *Te Deum*, and *Jubilate* (London, 1780); 12 Anthems and a Service (ib., 1790); *Organ concerto*; 8 symphonies for various instruments; *Overtures*; *Lyra Britannica*, collection of songs, duets, and cantatas. He also edited *Cathedral Music*, being a collection of the most valuable compositions for that service by eminent composers (London, 1760-78).—Burney, iii. 619; Grove; Fétis; Mendel.

**BOYLE, FRANCESCO**, born at Piacenza in 1787, died in Milan, Nov. 27, 1844. Dramatic composer, went in 1801 to Milan, where he studied music and became an excellent singer, and, having lost his eyesight, 1830 (?), devoted himself to vocal instruction and formed many eminent pupils. Works: *Il Carnovale di Venezia*, given in

## BOZZANO

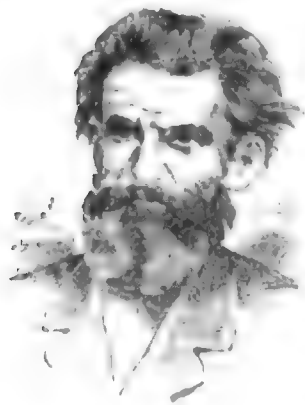
Milan, Teatro Rè, 1812; *La Selvaggia*, not performed; *Solfeggi* for mezzo-soprano; Pianoforte music.—Fetis; Mendel.

**BOZZANO, EMILIO**, Italian composer, contemporary. He has written: *Diem la Zingara*, Italian opera, given at the Teatro Doria, Genoa, June 20, 1872; *Benvenuto Cellini*, opera seria, represented at the Politeama, Genoa, May 20, 1877.

**BOZZELLI, GIUSEPPE**, Italian composer, contemporary. He is the author of: *Caterina di Belp*, Italian opera, three acts, given at the Teatro Balbo, Turin, June 4, 1872.

**BRABANÇONNE, LA**, the Belgian national air. It was composed during the revolution of 1830, from which Belgium dates its independence, the words by Jenneval, who fell in one of the actions near Antwerp, and the music by François van Campenhout. King Leopold gave the mother of Jenneval a pension of 2,400 francs, and appointed Campenhout director of the royal band.

**BRADBURY, WILLIAM BATCHEL-**



**DER**, born, of American parentage, in York, Maine, Oct. 6, 1816, died in Montclair, New Jersey, Jan. 7, 1868. He received his first musical instruction from Sumner Hill; in 1830 he removed to Boston, where he attended

music classes taught by Lowell Mason and George J. Webb. In 1840 he began teaching music in New York; in 1847 he visited Europe, and studied music at Leipzig under Hauptmann, Moscheles, and Böhme. After his return to America, in 1849, he devoted his time to teaching, composing, and to conducting musical conventions in various parts of the country. In 1854, with his brother Edward G. Bradbury and F. C. Lighte, he began to manufacture pianos, which business he afterwards continued on his own

account, until 1869, and at one time the Bradbury pianos were widely known. Mr. Bradbury was the editor of more than fifty collections of music, from 1841 to 1867, in which much of the music was his own. Some of these collections had a very large sale, especially *The Jubilee* (1857), 200,000 copies; *Fresh Laurels* (1867), 1,200,000 copies; and the *Golden Series* (including several), about 2,000,000 copies. He was the author also of *Daniel*, cantata (with G. F. Root, 1853); *Esther*, cantata (1856).

**BRADSKÝ, THEODOR (WENZEL)**, born at Rakovník, Bohemia, Jan. 17, 1833, died there, Aug. 10, 1881. Dramatic composer, first instructed in his native place by the choirmaster Johann Lepičovský, then pupil in Prague of Caboun and Pischek in singing; went to Berlin, where he entered the royal cathedral choir, and taught vocal music. Prince George of Prussia made him his court composer in 1874. His most popular works are his Bohemian and German songs, and quartets for male voices. Works—Operas: *Der Heirathszwang* (1859); *Roswitha*, given at Dessau, 1860; *Die Braut des Waffenschmieds* (1861); *Das Krokodil* (1862); *Jarmila*, Prague, 1879; *Der Rattenfänger von Hameln*, Berlin, 1881; Music to the tragedy *Jolanthe*, text by Prince George of Prussia, 1872; do. to *Christine von Schweden*, text by do., Berlin, 1872.—Mendel; Riemann.

**BRAGA, GAETANO**, born at Giulianova, in the Abruzzi, June 9, 1829, still living, 1888. Dramatic composer and violoncellist. He was destined for the church, and entered the Conservatorio, Naples, to study singing, but finally took up the violoncello, under Gaetano Ciaudelli, studying harmony under Parisi, accompaniment under Francesco Ruggi, counterpoint under Carlo Conti, and composition under Mercadante. He made his first effort in composition while under the last-named, writing *Saül*, cantata, and a mass for four voices and orchestra. He brought out his first dramatic work, *Alma Braga*, soon after leaving the Conservatorio



## BRAH-MÜLLER

(1852). Travelled in Italy, went to Vienna, where he played with Mayseder, then to Paris in 1855, where he appeared at concerts as a virtuoso, and taught singing. Works—Operas: *Estella di San Germano*, given in Vienna, 1857; *Il Ritratto*, Naples, 1858; *Margherita la mendicante*, Paris, Théâtre Italien, 1860; *Mormile*, Milan, Feb. 4, 1862; *Gli avventurieri*, ib., Teatro Santa Radegonda, 1867; *Reginella*, Teatro Carcano, Milan, 1872; *Caligola*, Lisbon, Jan. 23, 1873. He also set to music *Don Cæsar de Bazan* and *Ruy Blas*, which have not been produced. Besides dramatic works he has published: Concerto for violoncello in G minor, and other music for that instrument, with pianoforte accompaniment; Vocal pieces; and an Album of Vocal Melodies with Italian words, another with French words, and a third entitled, *Notti Lombardi*.—Fétis, *Supplément*, i. 120.

**BRAH-MÜLLER, KARL FRIEDRICH GUSTAV**, born at Kritschen, Silesia, Oct. 7, 1839, died in Berlin, Nov. 1, 1878. Dramatic composer, pupil of Steinbrunn at the seminary of Bromberg, later in Berlin, 1862–63, of Flodoard Geyer. Since 1867 he has been instructor at Wandelt's Institute, Berlin. Works: *Ein Matrose von der Nympe*, Singspiel, given in Berlin, Meysel's Theater, 1864; *Deutschland im Urwald*; *Te Deum*, for chorus and orchestra, 1866; Quartets for violins; Organ music; Characteristic pieces for pianoforte; Sonatas; Duets; Songs; Choral motets, etc.—Mendel.

**BRAHAM, JOHN**, born in London in 1774, died there, Feb. 17, 1856. Dramatic composer and tenor-singer; pupil in London of Leoni while very young, at Bath, in 1794, of Rauzzini, and in Genoa of Isola in composition. He made his appearance at a very early age at Covent Garden Theatre, but came into no-



tice as a great tenor in 1796, in the opera of *Mahmoud* at Drury Lane, and was at once engaged for the Italian Opera House. After that he visited Italy to perfect himself, and appeared in Florence, Rome, Naples, Milan, Genoa, Venice, etc., returning in 1801 to England, to reappear at Covent Garden. From that date his career was a triumphant one, and he was a public singer for nearly sixty years. His voice was powerful, and his compass, of three octaves, unusually wide. As a composer he obtained success in many ballads and songs, one of the most popular being the *Death of Nelson*. He wrote also most of the music for his own parts in several of the operas in which he appeared. Works—Music to Dramas: *The Cabinet*, 1801; *Family Quarrels*, 1802; *English Fleet*, 1802; *Thirty Thousand*, 1804; *Out of Place*, 1805; *False Alarms*, 1807; *Kais, or Love in a Desert* (with Reeve), 1808; *The Devil's Bridge* (with C. E. Horn), 1812; *The Paragraph*; *Narensky*; *The Americans*; *The Magicians* (with M. P. King).—Grove; Brown; Fétis; Mendel.

**BRAHMS, JOHANNES**, born in Hamburg, Germany, May 7, 1833, still living, 1888. His musical education, begun under his father, who was a musician, was continued under Marxsen of Altona. In 1853 he met, at Düsseldorf, Schumann, who entertained the very highest hopes of him, and published an enthusiastic article on him in the *Neue Zeitschrift für Musik*. But for several years after this Brahms seemed rather to belie Schumann's prophecies, and Schumann himself, in his later years, expressed himself as much disappointed in him. Brahms remained in Hamburg until 1861, studying hard, and publishing a good deal. His reputation was beginning to establish itself, but it was hardly brilliant,





## BRAHMS

and was confined to the more cultivated musical circles; upon the whole, his talent was much disputed. In 1861 he moved to Vienna, where he conducted the Sing-Akademie in 1863-64, and was director of the concerts of the Gesellschaft der Musikfreunde from 1872 to 1875, bringing out choral works by Bach and Handel with great lustre. His reputation as a composer kept growing apace, but was still not widespread. His first symphony, upon which he had been at work for ten years, off and on, came almost like a thunderclap out of a clear sky when it was brought out at Karlsruhe, Nov. 4, 1876. No composition ever made more, or more immediate, noise in the world; Brahms found himself suddenly world famous. His fame was still increased by his *Deutsches Requiem* and his second symphony. He stands to-day almost undisputed as the foremost composer in the world. He represents the climax of modern musical thought; he is the legitimate successor of Schumann. His style is marked by great elaboration, and there is in his music a stoutness of construction, a warmth of sentiment, and a real profundity of thought (which has often been misconstrued into abstruseness) such as no other living composer can lay claim to. He was always an anti-Wagnerite, and, during the Bayreuth master's later years, all Germany may be said to have virtually been divided into Wagnerianer and Brahmsianer. Works—Choral: *Ein Deutsches Requiem*, for solo voices, chorus, and orchestra, op. 45, first performed in Vienna, 1868; *Rinaldo*, cantata (Goethe), for tenor solo, male chorus, and orchestra, op. 50; *Rhapsodie*, fragments from Goethe's "Harzreise" for contralto solo, male chorus, and orchestra, op. 53; *Schicksalslied* (song of destiny, by Hölderlin), for chorus and orchestra, op. 54; *Triumphlied* (Rev., chap. xix.), for eight-part chorus and orchestra, op. 55; *Nänie*, for chorus and orchestra, op. 82; *Gesang der Parzen* (from Goethe's "Iphigenia"), for six-part chorus and orchestra, op. 89; Ave Maria,

for female voices, organ, and orchestra, op. 12; Funeral hymn, for chorus and wind instruments, op. 13; 4 part-songs for female chorus, two horns, and harp, op. 17; 7 *Marienlieder*, for mixed choir, in two parts, op. 22; Psalm xiii., for female chorus and organ, op. 27; *Geistliches Lied* (Paul Fleming), for four voices, mixed choir and organ, op. 30; 3 sacred choruses for female voices, op. 37; 5 part-songs for male chorus (four voices), op. 41; 3 songs for chorus (six voices), a cappella, op. 42; 12 songs and romances, for female chorus, a cappella, op. 44; 7 songs for mixed choir, op. 62; 2 motets for five voices, a cappella, op. 29. For orchestra: 4 symphonies, in C minor, op. 68, in D, op. 73, in F, op. 90, in E minor, op. 98; *Akademische Fest-Ouverture*, op. 80; *Tragische Ouverture*, op. 81; Variations on a theme by Haydn (Choral St. Antonin), op. 56; Serenade in D, op. 11; do. in A, op. 16 (for small orchestra). Concerted music: Concerto in D, for pianoforte and orchestra, op. 15; do. in B-flat, for do., op. 83; do. for violin and orchestra, in D, op. 77; 2 sextets for strings, in B-flat, op. 18, and in G, op. 36; Quintet for do., op. 88; Quintet for pianoforte and strings, in F minor, op. 34 (also arranged for two pianofortes); 3 quartets for strings, in C minor and A minor, op. 51. Nos. 1, 2, and in B-flat, op. 67; 3 quartets for pianoforte and strings, in G minor, op. 25, in A, op. 26, and in C minor, op. 60; 3 trios for pianoforte, violin, and violoncello, in B, op. 8, in E, op. 40 (with horn or violoncello), in C, op. 87; Sonata for violoncello and pianoforte, in E minor, op. 38; do. for violin and pianoforte, op. 78. For pianoforte: 3 sonatas, in C, op. 1, in F-sharp minor, op. 2, and in F minor, op. 5; 4 Balladen, op. 10; Scherzo in E-flat minor, op. 4; 16 waltzes (4 hands), op. 39; *Ungarische Tänze* (4 hands, also for orchestra); 8 pieces in two books, op. 76; Rhapsodien, op. 79; Variations (themes by Schumann), op. 9 and 23; 2 do., op. 21; Variations and fugue (Handel), op. 24; 28 variations (Paganini), op. 35. Vocal: *Liebeslieder*, waltzes for pi-

## BRAMBACH

anoforte for four hands, and voices, op. 52; *Neue Liebeslieder*, do., op. 65; 3 quartets for soprano, contralto, tenor, and bass, op. 32; 4 do., op. 64; 4 duets for contralto and baritone, op. 29; 3 do. for soprano and contralto, op. 21; 4 do., op. 61; 5 do., op. 66; 4 do., op. 75; 6 songs, op. 3; do., op. 6; do., op. 7; 8 songs and romances, op. 14; 5 songs, op. 19; 9 do., op. 32; 15 romances from Tieck's *Magelone*, op. 33; 4 songs, op. 43; do., op. 46; do., op. 47; 7 do., op. 48; 5 do., op. 49; 8 do., op. 57;

*Columbus*, op. 58 (1886); *Germanischer Siegesgesang*, op. 26; *Das Lied vom Rhein*, op. 40; *Lenzerwachen*, op. 46; *Rheinfahrt*, op. 54. Songs, duets, choruses, etc.; *Tasso*, a concert-overture, op. 30; Sonata for pianoforte, op. 3; Sextet for two pianofortes two violins, two violas, op. 5; 2 sonatas for pianoforte, op. 20; Concerto for do. and orchestra, op. 39; 2 romances for violoncello and pianoforte, op. 41.—Mendel; Riemann.

BRAMBILLA, PAOLO, born in Milan (or in Vienna?) in 1793, died (?). Dramatic composer, who enjoyed considerable reputation in Italy in 1815–20. Works: *L' Apparenza inganna*, opera buffa, Milan, Teatro Rè, 1816; *Il Barone burlato*, opera, ib., 1816; *L' Idolo birmanno*, ib., 1816; *Il Carnovale di Venezia*, Turin, 1819. Ballets, given at the Scala, Milan: *Acbar gran Mogol*, Saffo, *Capriccio e buon cuore*, 1819; *Giovanna d' Arco* (with Lichtenthal and Viganò), 1821; *Il Paria*, 1828; *Camma*, 1833.—Fétis; do., *Supplément*, i. 122; Mendel.

BRANCA, GUGLIELMO, Italian composer, contemporary. He is the author of *Catalana*, opera, represented at La Pergola, Florence, February, 1876.

BRANCACCIO, ANTONIO, born at Naples in 1813, died there, Feb. 12, 1846. Dramatic composer, pupil of the Conservatorio at Naples. Works: *I Panduri*, given at Naples, Teatro Nuovo, 1843; *Il Morto ed il vivo*, opera buffa, ib., 1843; *Il Puntiglione*, do., ib., 1845; *L' Assedio di Costantiniana*, Teatro Fenice, 1844; *L' Incognita, ossia dopo quindici anni*, ib., 1846; *Rosmunda*, Venice, Teatro Fenice, about 1830 (?); *Le Sarte calabresi*, ib., about 1832 (?); *Francesca da Rimini*, ib., 1844; *Lilla*, ib., 1848; *I duje Vastasi di Porto*, opera in Neapolitan dialect, Naples, about 1830 (?).—Fétis; Riemann.

BRANCOLI, CESARE, born at Massa-Pisana, near Lucca, June 11, 1788, died July 9, 1869. Amateur church composer, pupil at Lucca of Domenico Quilici. Among his numerous works are: *Stabat Mater*,

*Brahms*  
*Josef Brahms*

do., op. 58; do., op. 59; 9 do., op. 63; do., op. 69; 4 do., op. 70; 5 do., op. 71; do., op. 72.—Deiters, *Joh. Brahms, eine Charakteristik* (1880); *Wochenblatt* (1870), i. 40, 56; Riemann; *Signale Saml. mus. Vorträge*, 23–24, ii. 319; *Dwight's Journal*, xxii. 389; xxiv. 269.

BRAMBACH, CASPAR JOSEF, born at Bonn, Westphalia, July 14, 1833, still living, 1888. Composer, pupil at Cologne of the Conservatorium and of Ferdinand Hiller. In 1847–50 he was first violinist of the Bonn Opera House; in 1858–61 professor in the Conservatorium, in 1861–69 musical director at Bonn; and since then he has resided at Bonn as composer and teacher. Works: *Ariadne*, grand opera. Cantatas: *Die Macht des Gesanges*, op. 6; *Velleda*, op. 7; *Trost in Tönen*, op. 10; *Das eleusische Fest*, op. 32; *Frühlingshymnus*, op. 37; *Alcestis*, op. 14; *Prometheus*, op. 47 (1880);

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**Benedictus, Miserere**, for several voices and instruments; **Christum regem**, for 4 voices; **Mass** with grand orchestra; **Motets** with do.; Several masses and motets for 4-8 voices with orchestra.—Fétis, *Supplément*, i. 122.

**BRANDEIS, FREDERICK**, born, of Ger-



man parentage, in Vienna, July 5, 1835, still living, 1888. Organist; studied in Vienna the pianoforte under Joseph Fischhof and Carl Czerny, and composition under Rufinatscha; and in

New York under William Meyerhofer. In 1849 he went to America and travelled extensively in the United States with William Vincent Wallace's concert company; his first public appearance in New York, where he finally settled, was in 1851 as a pianist. He was organist of St. John the Evangelist (R. C.) Church in 1865-70, and of St. James's (R. C.) Church in 1871-86. Since 1886 he has been organist of the Forty-fourth Street Synagogue, and is at present organist of St. Peter and St. Paul's (R. C.) Church in Brooklyn. Works: **Maria Stuart**, overture; **Capriccio**; **Scherzo**; **Gavotte symphonique**, and other orchestral pieces; **Trio**, quintet, and other instrumental music; **Toccata**, tarentelle, sonata, and other pianoforte music; **Vocal quartets** and **glees**; Many songs, of which, "My love is like the red, red rose," is the most popular.

**BRANDL, JOHANN**, born at Rohr, near Ratisbon, Nov. 14, 1760, died in Carlsruhe, May 26, 1837. Dramatic composer, pupil of Valesi in singing, and studied in Rohr, Munich, and Neuburg. When only sixteen years old he wrote a **Miserere**, which was sung in the Jesuit Church, Neuburg, and one of the Jesuit fathers sent him to Eichstädt to study counterpoint under Schlecht. In 1784 he was appointed Kapellmeister to

Prince Hohenlohe-Bartenstein, in 1789 Musik-Direktor to the Bishop of Bruchsal, and in 1806 the same to the Archduke of Baden at Carlsruhe. Works: **Germania**, opera, 1800; **Hermann**, do.; **Hero**, melodrama, (Carlsruhe); **Symphony** for full orchestra; **Serenades**, quintets, quartets, sextets, and nocturnes for string and wind instruments; **Oratorio**; **Masses**, etc. He set the poems of Schütz to music (Leipsic), and published collections of **Lieder** for one and several voices, with pianoforte.—Fétis; Mendel; Schilling.

**BRANDTS BUYS, LUDWIG FELIX**, born at Deventer, Holland, Sept. 20, 1847, still living, 1888. Organist, brother and pupil of Marius Brandts Buys; went in 1874 to Rotterdam as organist and conductor of Rotte's Mannenkoor. Works: **Das Singenthal (Uhländ)**, for baritone, mixed chorus, and orchestra; **Petrus-Klage**, for baritone with orchestra; **De vier Jaargetijden**, for male chorus; **Songs** with pianoforte.—Viotta.

**BRANDTS BUYS, MARIUS ADRIANUS**, born at Deventer, Oct. 31, 1840, still living, 1888. Organist, son and pupil of Cornelis Alyander Brandts Buys (born, 1812, organist and musical director at Deventer); since 1864 organist and bell player at Zutphen. Works: **Vater unser**, for chorus and solo voices; **Mailed**, for 3 female voices; **Werkmannslied**, for male chorus; **Een Kerk**, for female voices, with violin and pianoforte; **Gegen Unmuth**, 3 sacred songs for contralto, female chorus, and organ; **Grabgesang**, for 8 voices; **Wilhelmus van Nassouwen**, for organ; **Pianoforte pieces**, and songs, transcriptions for organ, etc.—Viotta.

**BRASSAC, RENÉ DE BÉARN**, Marquis DE, French composer of the 18th century. Amateur dramatic composer, officer in the royal army, and marshal in 1769; celebrated by Voltaire in his "Temple du goût." Works: **L'Empire de l'Amour**, ballet, given in Paris, Académie Royale de Musique, 1733; **Léandre et Héro**, opera, ib., 1750.—Fétis.



## BRASSEUR

**BRASSEUR D'AMSTERDAM, LE** (The Brewer of Amsterdam), opéra-comique in one act, text by de Najac, music by Jules Alary, represented at Ems, Aug. 19, 1861. The wife of M. Vauberg, believing herself misunderstood by her husband, abandons herself to romantic ideas, but is finally cured of her folly by Raoul de Floriac, who proves to be the friend of her husband.

**BRASSEUR DE PRESTON, LE** (The Brewer of Preston), opéra-comique in three acts, text by de Leuven and Brunswick, music by Adolphe Adam, represented at the Opéra Comique, Paris, Oct. 31, 1838. Daniel Robinson is a brewer at Preston, in the reign of George II., at the time of the attempt of Edward, son of the Pretender; and the plot turns on the confounding of him with his brother George, a lieutenant in the royal service, who so closely resembles him as to render the two scarcely distinguishable. It is one of the most popular of Adam's works. An English version was given in New York, March 23, 1846.—Pougin, A. Adam, 139.

**BRASSIN, LOUIS**, born at Aix-la-Chapelle, June 24, 1840, died in St. Petersburg, May 17, 1884. Pianist, pupil of Moscheles at the Conservatorium, Leipzig; made several concert tours with his brothers and pupils Léopold and Gerhard, was instructor at Stern's Conservatorium in Berlin in 1866, at the Brussels Conservatoire in 1869-79, and afterwards at the Conservatorium of St. Petersburg. Works: *Der Thronfolger*, operetta; *Der Missionär*, do.; *L'école moderne du piano*, twelve études de concert (Brussels, Schott); *Grand galop fantastique*, op. 5 (ib.); *Valse caprice*, op. 6 (ib.); do., op. 11 (ib.); *Prière*, op. 10 (ib.); *Galop fantastique*, op. 16 (ib.); *Grande polonaise*, op. 18 (ib.), etc.; Songs.—Fétis, *Supplément*, i. 123; Mendel.



**BRAULT, ÉLIE**, French composer, contemporary. He is the author of *Bachelier et Alguazil*, opéra-comique in one act, played at the Théâtre du Château d'Eau, Paris, 1880.

**BRAUN, GEORG**, born at Eichstädt in the second half of the 18th century. Dramatic composer, and German comedian, author of the music of the following operas, given at Gotha in 1789-96: *Julie*; *Der neue Herr*; *Die Jubel-Hochzeit*.—Fétis.

**BRAUN, JOSEPH**, born at Ratisbon in 1787, died (?). Pianist, violoncellist, and dramatic composer; he was musical director of several opera troupes at Königsberg, Dantzic, Bremen, Lübeck, etc. In 1826 he went to Philadelphia to conduct an operatic enterprise, which failed in 1828; having given and played in concerts in New York, Baltimore, and other cities of the Union, he returned to Germany in 1830, and settled at Bremen. Works: *Die Wünsche, oder der Prüfungsraum*, fairy opera, given at Königsberg, 1825; *Die lange Nase*, comic opera, *Der Kosak und der Freiwillige*, do., ib., 1825; Compositions for the pianoforte, and the violoncello.—Fétis; Mendel.

**BRAUN, KARL ANTON PHILIPP**, born at Ludwigslust, Mecklenburg, in 1788, died (?). Virtuoso on the oboe, son and pupil of Johann Friedrich Braun; entered, in 1807, the royal orchestra at Copenhagen. Works: *Symphony* for grand orchestra; *Overture* for do.; *Concerto* for flute, op. 2; *Quartet* for 2 flutes and 2 horns, op. 1; *Quartets* for flute, violin, viola, and bass, op. 6; *Two quartets* for flute, oboe, horn, and bassoon; *Duos* for flutes; do. for oboes, op. 3; *Duo* for oboe and bassoon; *Sonata* for pianoforte and oboe, etc.—Fétis.

**BRAUN, WILHELM**, born at Ludwigslust, Mecklenburg, in 1791, died (?). Virtuoso on the oboe, son and pupil of Johann Friedrich Braun, whom he succeeded in 1825 as first oboe in the grand-ducal orchestra of Mecklenburg-Schwerin, having from 1809 been a member of the royal orchestra in Berlin. Works: *Divertissement*



for oboe, op. 3 ; Concerto for do., op. 12 ; Six duos for oboes, op. 1 ; Grand duo for do., op. 23 ; Two quartets for strings, op. 13 ; Divertissement for flute and quartet, op. 27 ; Sonata for pianoforte, op. 17 ; Introduction and polonaise, for do., op. 26 ; Der Trost, cantata for soprano, with pianoforte, op. 22.—Fétis.

**BRAUT VON MESSINA, DIE** (The Bride of Messina), music to Schiller's drama of the same title, for chorus and orchestra, by Sigismund Neukomm, composed at St. Petersburg, 1808.—Allgem. mus. Zeitg., xxix. 564.

**BRAUT VON MESSINA, DIE**, overture to Schiller's drama of the same title, in C minor, for grand orchestra, by Robert Schumann, op. 100, composed in 1850–51. First performed in Düsseldorf, March 13, 1851 ; in Leipsic, Nov. 6, 1851. First published by C. F. Peters (Leipsic, 1851) ; edition in score by Breitkopf & Härtel, Schumann's Werke, Overturen, etc., No. 3.

**BRAVO, IL**, Italian opera in three acts, text by Berettoni, music by Marliana, represented at the Théâtre Italien, Paris, Feb. 1, 1834. Plot original, scene in Venice. The work was not successful, though it contains some good numbers. It was revived in 1855. **Il Bravo**, opera in three acts, text by Gaetano Rossi, music by Mercadante, first represented during the Carnival of 1839, at La Scala, Milan, and at the Théâtre Italien, Paris, May 12, 1853. The libretto is made up of crimes and horrors, but the score has many beautiful passages. The finale is very dramatic. **Le Bravo**, French opera in three acts and four tableaux, text by Émile Blavet, music by Gustave Salvayre, represented at the Opéra National Lyrique, Paris, April 18, 1877. As in the libretto by Berettoni, the scene is in Venice and the name of the heroine is Violetta Tiepolo, but the plot is different.

**BREDAL, IVOR FRIEDRICH**, born at Copenhagen, June 17, 1800, died there, March 25, 1864. Viola player and dramatic composer, pupil of Kuhlau ; when still very

young he obtained a position in the royal orchestra, and composed a concerto for viola, a concertante for do. and violoncello, and an overture for orchestra. In 1834 he became Konzertmeister, and in 1850 chorus-master. Other works : Lucia di Lammermoor, opera given at Copenhagen, 1832 ; Die Guerillas, do., ib., 1834 ; Judas Ischariot, scene for tenor and orchestra ; Resurrection, an Easter hymn ; Some church compositions.—Mendel, Ergänz., 46.

**BREE, JOHANNES BERNARDUS VAN**, born in Amsterdam, Jan. 29, 1801, died there, Feb. 14, 1857. Dramatic composer and violinist, pupil of his father on the violin, and of Bertelman in composition ; spent his youth at Leeuwarden, and at the age of eighteen returned to Amsterdam, where he entered the orchestra of the Théâtre Français, and in 1829 became director of the Felix-Meritis Society. In 1840 he founded the Cecilia Club, and was director of it and of the music school of the Society for the Promotion of Music, up to his death. Order of the Lion ; honorary member of the Academy of St. Cecilia, Rome, and several other societies. Works : Symphony for grand orchestra (Amsterdam, Theune & Co.) ; Concert overture (ib.) ; Festival overture with chorus, performed, Amsterdam, 1836 (ib.) ; Quartet for two violins, viola, and bass (Bonn, Simrock) ; Second quartet for do. (Amsterdam, Theune & Co.) ; Third do. (ib.) ; Solemn mass for four voices and orchestra (Rotterdam) ; 4 masses for three voices and organ (Amsterdam, Theune & Co.) ; Requiem (ib., 1848) ; The Forty-eighth Psalm for solo, chorus, and orchestra (ib., 1851) ; Adolphe au tombeau de Marie, ballad for tenor and pianoforte (ib.) ; Colomb, ou la Découverte de l'Amérique, cantata for baritone and male chorus (ib.) ; Lord Byron, do. for a single voice ; Le Bandit, opera, given at The Hague, Théâtre Français, about 1840 ; Sappho, Dutch opera, Amsterdam, 1834 ; Man in the Four Stages of Life, melodrama, ib., 1835 ; Heroic Death of Speick, do., ib., about 1850 ;

## BREMER

*Nimm dich in Acht*, German opera, ib., about 1845.—Fétis; Viotta.

**BREMER, JOHANN BERNHARD**, born in Rotterdam in 1830, still living, 1888. Pianist and organist, pupil at the Leipsic Conservatorium of Johann Schneider, and after his return to his native city organist of the Walloon church and professor at the School of Music of the Musical Society of the Netherlands. In 1862 he visited Leipsic with his wife, a distinguished singer, appeared with her in concerts, and brought out several of his compositions; in 1863 he produced in Milan his first concerto with orchestra. Works: *Voyage nocturne*, for pianoforte, violin, and violoncello, op. 4; 4 characteristic pieces for four hands, op. 7; *Jagdlied*, for pianoforte, op. 9; *Rondo capriccio*, op. 11; *Sonata* for pianoforte, op. 13; *Quartet* for pianoforte and stringed instruments, op. 16; *Knospen*, six pieces for pianoforte; 2 concertos for pianoforte with orchestra; *Judith*, oratorio.—Fétis, *Supplément*, i. 125.

**BRENDLER, ERICH**, died at Stockholm in 1845 in the bloom of youth. Dramatic composer, known by the operas, *Edmund* and *Clara*, and *The Death of Spartana*, given in Stockholm, 1845. His posthumous opera, *Ryno*, was estimated a work of high artistic value.—Fétis; Mendel.

**BRESCIANI, PIETRO**, born at Brescia (or Padua?) about 1806, died (?). Dramatic composer, pupil of Antonio Calegari. Works: *La fiera di Frascati*, given at Venice, 1830; *L'albero di Diana*, Trieste, 1832; *I promessi sposi*, Padua, 1833.—Fétis; Mendel.

**BREUER, BERNHARD**, born at Cologne in 1808, died (?). Violoncellist, pupil of his grandfather, who was director of music, then in Berlin of Zelter, of Bernhard Klein in composition, of A. Wilhelm Bach on the organ, and of Moritz Ganz on the violoncello. After his return to Cologne he joined the orchestra of the Stadttheater, and in 1839 visited Paris, where he studied counterpoint under Cherubini. In 1845 he

bought the musical concern of Eck & Co., and was for many years professor at the Rhenish School of Music. Works: *Die Rosenmädchen*, opera, given at Cologne, 1839; *Lazarus*, oratorio; *Die Sendung des Heiligen Geistes*, do.; 3 masses, with orchestra; Several psalms, with do.; *Requiem mass*; 2 symphonies for orchestra; 5 overtures for do.; 4 string quartets; *Trio* for pianoforte, violin, and violoncello; *Duos* for violins; *Songs*; *Part songs* for four male voices, etc.—Fétis; Mendel.

**BRÉVAL, JEAN BAPTISTE**, born in the department of l'Aisne, France, in 1756, died at Chamouille, near Laon, in 1825. Violoncellist, pupil of Cupis; made a brilliant success at the Concerts Spirituels, when still very young, was a member of the orchestra at the Opéra in 1781–1806, and professor at the Conservatoire in 1796–1802. After 1806 he lived for some years in Paris and Versailles, then retired to Chamouille. Works: 2 operas; 8 symphonies; 7 concertos for violoncello; 18 violin quartets; 21 trios for strings; 54 duos for violins; 6 do. for violin and viola; 6 do. for flutes; 18 do. for violin and violoncello; 12 do. for two violoncellos; 18 soli for violoncello; *Method* for do. (Paris, 1804).—Fétis; Mendel.

**BREVI, GIOVANNI BATTISTA**, Italian composer of the second half of the 17th century. He was organist of the Cathedral of Bergamo in 1673, maestro di cappella of the cathedral, 1699, and afterwards of S. Francesco, Milan, and of the Churches del Carmine and S. Fedele. Works: *Bizarrio armoniche, ovvero sonate da camera a tre stromenti col basso continuo*, op. 3 (Bologna, 1693); *La catena d'oro, ariette da camera a voce sola*, op. 6 (Modena, 1696); *La divozione canora*, op. 7 (Modena, 1699); *Delire d'amor divino, o cantate a voce sola e continuo*, op. 8, lib. i. (Modena, 1695, Venice, 1706). He left an elementary work: *Primi elementi di musica per i principianti con alquanti solfeggj facili* (Venice, 1699).—Fétis; Mendel; Schilling.

## BREWER

**BREWER, THOMAS**, born in 1609, died in 1676 (?). Vocal composer and performer on the viol-da-gamba; educated at Christ's Hospital. Many of his rounds and catches are printed in Hilton's "Catch that Catch can"; he also composed several fantasias for the viol, and a pretty three-part song, Turn, Amaryllis, to thy swain.—Grove; Fétis; Mendel; Gerber; Schilling.

**BRICCIALDI, GIULIO**, born at Terni, Papal States, March 1, 1818, died in Florence, 1882. Flutist, instructed by his father, then self-taught; went to Rome, when quite young, and entered the orchestra of a theatre there, studying composition at the same time under Ravagli. He was only seventeen when appointed professor of the flute at the Accademia di Sta. Cecilia. In 1836–39 he was in Naples, then lived in Milan for fifteen months, and in May, 1841, played in Vienna with great success, and returned there after having visited the baths in Bohemia. He met with extraordinary success in England, and made London his principal residence. Works: 2 concertos for flute and orchestra; Ballabile di concerto for do., op. 15; Fantaisies for do., or for flute and pianoforte, on operatic themes, op. 17, 18, 24, 25, 27; Morceaux de salon for do., op. 3, 16, 21, 28, 30, 32, etc.—Fétis.

**BRIDAL OF TRIERMAIN, THE**, cantata, text and music by Frederick Corder, first performed at the Wolverhampton (England) Festival of 1886. Subject from Walter Scott's poem of the same name (1813). The work, which begins with a choral introduction in place of an overture, and is in two parts, is largely in narrative form. The music is vigorous and dramatic, and the cantata was one of the successes of the year.—Upton, *Standard Cantatas*, 124.

**BRIDE OF DUNKERRON, THE**, cantata, text by Frederick Enoch, music by Henry Smart, first performed at the Birmingham (England) Festival of 1864. Subject, the traditional story of the Lord of Dunkerron, a castle on the coast of Kerry, who becomes enamoured of a sea-maiden.

The Sea-King forbids their marriage, dooms her to death for loving a mortal, and drives him from his realm to the upper world.

**BRIDE OF SONG, THE**, English operetta in one act, text by Henry Farnie, music by Julius Benedict, represented at Covent Garden Theatre, London, Dec. 3, 1864.

**BRIDES OF VENICE, THE**, English grand opera in two acts, music by Julius Benedict, represented at Drury Lane Theatre, London, April 22, 1844.

**BRIDGE, JOHN FREDERICK**, born at



Oldbury, England, Dec. 5, 1844, still living, 1888. Organist, pupil of his father, who was lay clerk of Rochester Cathedral; organist of Trinity Church, Windsor, 1865, of Manchester Cathedral, 1869, and of Westminster Ab-

bey, 1875–81; professor of harmony and composition at the Royal College of Music. Mus. Bac, Oxford, 1868; Mus. Doc., do., 1874. Works: Mount Moriah, oratorio, 1874; Boadicea, cantata, 1880; *Callirrhoe*, do., 1888. Anthems: Magnificat and Nunc Dimittis, in D; do. in G; Give unto the Lord the glory; It is a good thing to give thanks; The Lord hath chosen Zion; Seek ye the Lord; We declare unto you glad tidings; Hope thou in the Lord; The Offertory Sentences as used in Westminster Abbey, 1884; Rock of Ages, for baritone solo, chorus, and orchestra, 1885; Anthem for celebration of Queen Victoria's Jubilee, Westminster Abbey, 1887. Part-songs, and songs.

**BRIDGE, JOSEPH COX**, born in Rochester, Kent, England, Aug. 16, 1853, still living, 1888. Organist, brother of John Frederick Bridge, entered as a chorister in Rochester Cathedral, where he studied under John Hopkins and became assistant organist. In 1870 he became assistant to his brother at Manchester Cathedral; in 1871 organist of Exeter College, Oxford, and in



## BRIEGEL

1877 organist of Chester Cathedral. B.A. Oxford, 1875; Mus. Bac., ib., 1876; M.A., ib., 1878; Mus. Doc., ib., 1884; Fellow of the College of Organists, 1879. Works: Daniel, oratorio, Chester Festival, 1885 (Novello & Co.); Magnificat and Nunc Dimittis in C, voice and orchestra (1879, id.); String quartet in G minor, 1879; 4 arrangements for organ from Handel, Schumann, and Cramer; 6 original organ pieces; Bourrée and gigue for pianoforte; Polonaise for do.; Dance of Mummers for do.; 2 pianoforte duets—No. 1, Danse slav in D major, No. 2, do. in G minor; Anthem for Harvest Festivals; do., O, that men would praise the Lord. Songs: O moonlight deep and tender (S. or T.); The Steersman's Song (B.). Part-Songs: It was a lover and his lass (S. A. T. B.); The Curfew (do.); Greek War-Song (T. T. B. B.), with accompaniment of brass instruments; Great Britain's Sons (S. A. T. B.); Soldier, rest! (A. T. T. B.).



**BRIEGEL, WOLFGANG KARL**, born in Germany in 1626, died at Darmstadt in 1710. He was organist at Stettin, and music director to Prince Friedenstein in Gotha; in 1660 he became Kapellmeister to the Duke of Saxe-Gotha, and in 1670 Kapellmeister to the Landgrave in Darmstadt, where he spent the rest of his life. He was a voluminous composer of concertos, sonatas, madrigals, dance music, Lieder, psalms, etc., published between 1652 and 1709. His Hymn book for Darmstadt appeared in 1687. A full list of his works is given by Gerber and Fétis.—Allgem. d. Biogr., iii. 328; Fétis; Gerber; Schilling.

**BRIGANDS, LES**, opéra-bouffe in three acts, text by Henri Meilhac and Ludovic Halévy, music by Offenbach, represented at the Variétés, Paris, Dec. 10, 1869.

**BRIGANDS**, by Verdi. See *Masnadieri*.

**BRIGANTI, I** (The Brigands), Italian opera in three acts, text by Crescini, music by Mercadante, first represented at the Théâtre Italien, Paris, March 22, 1836. The libretto is an adaptation from Schiller's "Die Räuber." Mercadante went from Milan to Paris to be present at its production, but was disappointed at its reception. Same subject treated by Luigi Arditi, Milan, 1841.

**BRION D'ORGEVAL, ÉDOUARD BARTHELEMY**, born at Saint-Étienne (Loire), May 13, 1833, still living, 1888. Dramatic composer, pupil at the Marseilles Conservatoire of Barsotti on the pianoforte, and in harmony of Schoenagel. He then studied under his uncle, the Abbé Brion, who was maître de chapelle of the cathedral at Chambéry, and in 1852 went to Paris and was pupil, at the Conservatoire, of Bataille, Levasseur, and Révial in singing, and of Halévy in counterpoint and composition. Works: Le meunier de Sans-Souci, comic opera, given at Antwerp, 1861; Le Don Juan de village, do., ib., 1863; Une charge de dragons, do., Nantes, 1867; Le Chevalier de Cordesac, do., Lille, 1868; Ivan IV., ou les Porteglaives, grand opera, Marseilles, 1876; Duc et Paysan, opéra comique, one act, text by Yvert, Amiens, 1877; Two operettas; Several masses; Cantata; Motets, choruses, sonatas; Quintet, etc.—Fétis, Supplément, i. 126.

**BRISSON, FRÉDÉRIC**, born at Angoulême (Charente), Dec. 25, 1821, still living, 1888. Pianist, played in public when twelve, and gave lessons when fifteen years old. He studied harmony under Garaudi, and published his first composition in 1840; in 1846 he went to Paris, where he has since been a prominent teacher and composer. He published: École d'orgue traitant spécialement de la soufflerie et contenant 38 exercices, 50 exemples et 20 études (Paris). Works: Les Ruses villageoises, operetta, 1863. Arrangements pour opéras: Guillaume Tell, piano, violin, and organ; Robert le Diable, piano, etc.; Rêverie for pianoforte, op. 17; Arabesque, op. 19; Caprice-étude, op. 25; do., op. 30; L'Espagnol



## BRISTOW

*Boléro*, op. 32; *Galop de concert*, op. 36; *Fantaisie brillante*, op. 40; *Hymne triomphale*, op. 41; *Makouba, danse arabe*, op. 42; *Caprice nocturne*, op. 44; *Three concert pieces*, op. 46; *Réverie fantastique*, op. 50; *Caprice élégant*, op. 51; *Caprice imitatif*, op. 55; *Valse de concert*, op. 59; *Fantasias, duos, trios, etc., from operas*.—Fétis, *Supplément*, i. 127; Mendel, *Ergänz.*, 48.

**BRISTOW, GEORGE FREDERICK**, born in Brooklyn, New York, Dec. 19, 1825, still living, 1888. Son of William Richard Bristow. He was a violinist, about 1836, in the orchestra of the Olympic Theatre, New York; and in the New York Philharmonic Society from its organization in 1842, for more than forty years. In 1851-62 he was conductor of the New York Harmonic Society, and later of the Mendelssohn Union. He was also organist of several churches in New York, among them St. John's, St. George's, Zion, and the Church of the Covenant, and a teacher of music in the public schools of New York more than forty years. His compositions, which number more than sixty, are most of them still in MS. The following are the more important: *Rip Van Winkle*, opera, produced at Niblo's Garden, New York, Sept. 27, 1855; *Columbus*, an unfinished opera, the overture to which has been given in New York several times since 1857; *Praise to God*, oratorio, 1860; *Daniel*, oratorio, produced in New York, Dec. 30, 1867; 5 symphonies, of which the *Arcadian* was performed in New York by the Philharmonic Society, Feb. 14, 1874; *String quartet*, in F; *String quartet*, in G minor; *The Great Republic*, cantata, with orchestral accompaniment, 1880; *Pieces for the violin, the pianoforte, and the organ*; *Christ our Passover*, anthem; *Christmas Anthem*, 1887; *Songs*. He was one of the compilers of *Music of the Church* (1852), of *The Cantilena, for Day Schools* (1860), and of *The Cantata, for Day Schools* (1866).

**BRISTOW, WILLIAM RICHARD**, born, of English parentage, in Kent, England, February, 1803, died in Brooklyn, New

York, Aug. 13, 1867. He went to America in 1817, performed on the organ, clarinet, and trumpet, and was noted as a pianoforte teacher. Among other works he composed 5 masses, and 7 sets of vespers for use in the Roman Catholic Church.

**BRITO, ESTÉBAN DE**, Spanish composer of about 1625. He was musical director of the Cathedrals of Badajos and Malaga. Works: *Tratado de musica*; *Motetes à 4, 5, 6 voces*; *Motete, Exurge Domine, 4 voc.*; *Villancicos de Natividad*. His compositions, which are in MS., are preserved in the library of the King of Portugal.—Fétis; Mendel; Gerber.

**BRIXI, FRANZ XAVER**, born at Prague in 1732, died there, Oct. 13, 1771. Church composer, pupil of Pater Simeon in the Piarists' College at Kosmanos; became organist at St. Gall's, Prague, then at St. Nicholas's, and afterwards choirmaster at St. Martin's, finally, in 1756, *Kapellmeister* at the cathedral. He was a capital contrapuntist, and did much towards the reform of Catholic church music; his works are distinguished for originality and diversity of ideas. Works: 52 grand masses; 24 short do.; *Litanies, vespers, graduals, offertories, and oratorios*; Also operas and operettas.—Diabacz, i. 224; Fétis; Mendel.

**BRIZIO, PETRUCCI**, born at Mosca Lombarda, Ferrara, June 12, 1737, died at Ferrara, June 23, 1825. Dramatic composer, pupil of Pietro Beretta; became *maestro di cappella* at the Cathedral of Ferrara in 1784. Works: *Ciro riconosciuto*, opera, given at Ferrara; *I pazzi improvvisati*, opera buffa, ib., about 1770; *Masses for 4 voices and orchestra*; *Psalms, Te Deums, litanies, hymns, etc.*; *Stabat Mater*; *Pastoral mass and Credo for Christmas, with full orchestra, etc.*—Fétis.

**BRIZZI, CARLO**, Italian composer, contemporary. He is the author of *L'avarò*, opera buffa, text by Romani, represented at the Teatro Brunetti, Bologna, May 19, 1877.

**BROCA Y RODRIGUEZ, ENRIQUE ALEJO**, born at Madrid, Feb. 17, 1843,

## BROCHARD

still living, 1888. Violinist, first instructed by one Manuel Pamfil, then pupil of Isidore de Vega on the violin, and studied harmony and composition at the Conservatorio. He played first violin in the orchestra of the Zarzuela in 1858-67. Composer of masses, psalms, motets, overtures, and the music to several zarzuelas.—Fétis, *Supplément*, i. 128.

**BROCHARD, PETER**, born in Munich, Aug. 4, 1779, died there (?) after 1811. Composer, pupil of Kleinheinz and of Streicher on the pianoforte, of Held and Friedrich Eck on the violin, and of Schlecht in composition. In 1797-98 he was a member of the theatre orchestra at Munich, whither he returned in 1799 after a year in Mannheim, and in 1804, having played for two years in the court orchestra at Stuttgart. Works—Ballets: *Der Tempel der Tugend*, *Der Dorf-Jahrmarkt*, *Die zwei Wilden*, given in Munich, 1800; *Der Mechaniker*, ib., 1806; *Der dankbare Sohn*, ib., 1807; Sonatas, variations, ariettas, cantatas, etc.—Fétis.

**BROD, HENRI**, born in Paris, June 13, 1799, died there, April 5, 1839. Virtuoso on the oboe, pupil of Vogt at the Conservatoire, where he won the first prize in 1819. He played the first oboe in the orchestra of the Opéra, beside his master, and in 1832 became professor at the Conservatoire. In all the concerts in which he was heard, in Paris and abroad, he obtained the most brilliant success. L. of Honour, 1838. Works: Four fantasies for oboe with orchestra or pianoforte; Nocturne concertant for oboe and pianoforte; Boléro for do. and orchestra; Airs variés for do., with quartet; Three quintets for oboe, flute, clarinet, horn, and bassoon; Grand method for oboe, etc.—Fétis; Mendel.

**BRONNER, GEORG**, born in Holstein in 1666, supposed to have died in 1764 or 1724?. Dramatic composer and organist. His works are recorded in the annals of the Hamburg Theater, of which he became director in 1699, soon after producing several of his operas. He was also organist of the Church of the Holy Ghost at Hamburg.

Works—Operas: *Echo und Narcissus*, 1693; *Venus*, 1694; *Cephalus und Prokris*, 1701; *Philippus*, Herzog von Mailand; *Berenice*, 1702; *Victor* (music for 3d act), 1702; *Der Herzog von Normandie*, 1703; *Der Tod des grossen Pans*, 1702. He published also a collection of cantatas for the voice alone (1690), and chorals arranged for the organ (Hamburg, 1716).—Allgem. d. Biogr., iii. 361; Fétis; Mendel; Gerber; Schilling.

**BRONSART, HANS VON**, born in Berlin, Feb. 11, 1830, still living, 1888.

Pianist, educated at Dantzic and at Berlin University; pupil in harmony and composition of Dehn in Berlin, and on the pianoforte under Kullak, and of Liszt at Weimar. He ac-

quired fame on his concert tours through Europe, conducted the Euterpe concerts at Leipsic in 1860-62, the concerts of the Gesellschaft der Musikfreunde in Berlin in 1865-66, and became intendant of the Royal Theatre at Hanover in 1867. Works: Trio for pianoforte, in G minor; Concerto for do.; Frühlings-Fantasie, for orchestra; Sextet for stringed instruments; Christnacht, cantata, performed in Leipsic; *Der Corsar*, opera (MS.), text from Byron; Polonaise in C minor.—Mendel; Riemann.

**BRONSART, Mme INGEBORG VON**,

born of Swedish parents (Starck), in St. Petersburg, in 1843, married Hans von Bronsart in 1862. Pianist, pupil of Liszt. Works: *König Hiarne*, opera; *Jery und Bätely*, operetta, text after Goethe, represented at



the Grand-Ducal Theatre, Weimar, April 26, 1873; Songs; Pianoforte music, etc.

## BRONZE

**BRONZE HORSE.** See *Cheval de Bronze*.

**BROS, Don JUAN**, born at Tortosa, Spain, in 1776, died at Oviedo, March 12, 1852. Church composer, pupil of Queralt at Barcelona, where he soon became assistant maestro de capilla at Santa Maria del Mar, and organist at San Severo. In 1807 he obtained the position of maestro de capilla of the cathedral at Malaga, was in the same capacity at Leon in 1815-23, then from 1834 at Oviedo, whither he had retired after 1823. He composed numerous masses, psalms, and other church music, among which are quoted as the best: 3 Misereres with lamentations, a Te Deum, and a Requiem.—Fétis.

**BROSIG, MORITZ**, born at Fuchswinkel, Silesia, Oct. 15, 1815, died at Breslau, Jan. 24, 1887. Pupil at Breslau of Franz Wolf, whom he succeeded as organist of the cathedral in 1842. He was made Dom-Kapellmeister in 1853, afterwards assistant director of the Royal Institute for Catholic church music, and instructor at the university. Doctor of Philosophy, and member of the Accademia di Sta. Cecilia, Rome. Works: 4 grand instrumental masses; 3 short do.; 7 books of graduals and offertories; 20 books of organ pieces; Organ book in eight parts; Choralbuch, etc.—Fétis; Mendel; Riemann.

**BROUSTET, ÉDOUARD**, born at Toulouse, April 29, 1836, still living there, 1888. Pianist, pupil in Paris of Maleden in harmony, of Camille Stamaty, Ravina, and Henri Litolf, with whom he made an extended tour abroad as far as St. Petersburg. After his return he brought out several of his compositions in Paris, in 1871 visited Spain and Portugal, and settled in his native city. Works: 3 trios for pianoforte, violin, and violoncello; Symphonie concertante for pianoforte and orchestra; Tarantella for do.; Concerto for do.; Grande valse de concert; Quintet for pianoforte and strings; Suite for string instruments; Fantaisies, romances, études, etc., for pianoforte.—Fétis, Supplément, i. 129.

**BROWN, OBADIAH BRUEN**, born, of American parentage, in Washington, D. C., July 2, 1829, still living, 1888. Pupil, in Boston, on the pianoforte and in composition of J. C. D. Parker and Carl Hause, in instrumentation of Carl Zerrahn, and in singing of J. Q. Wetherbee and August Kreissmann; also attended the lectures on counterpoint of Prof. J. K. Paine. In 1869 he went to Europe, and studied the pianoforte in Leipsic under Louis Plaidy, and composition under J. C. Lobe. In 1860-69 he was teacher of music in the State Normal Schools of Bridgewater, Framingham, and Salem, Mass.; and he has also taught music in the public schools of Boston, Roxbury, Chelsea, Brookline, Salem, and Malden, where he is teaching at present. He has been organist in Boston: five years of the South Congregational Church, eight years of West Church, and since 1876 of the New Jerusalem Church. He has conducted several choral societies, among them the Malden Choral Union, and has acted as musical editor for several music-publishing houses. The pianoforte scores of Mackenzie's *Rose of Sharon*, and of Gounod's *Mors et Vita*, and the *Holy Vision* were arranged by him for Novello, Ewer & Co., of London, from the manuscript orchestral scores which were sent from England for the purpose. Many of his compositions have been published under the pseudonyms of Ernest Leslie and Ferdinand Mayer. Works: Scherzo for orchestra, first performed in Boston, 1886, in MS. Vocal—Quartets: *How beautiful upon the mountains; Thy sun shall no more go down.* Trios: *I will lay me down; The Lord will comfort Zion.* Anthems: *Whoso dwelleth in the secret place; Unto Thee, O Lord.* Sacred Songs: *O that thou had'st hearkened; Therefore the redeemed of the Lord; Songs and part-songs.*

**BRUCH, MAX**, born in Cologne, Jan. 6, 1838, still living, 1888. His father was in government employ, his mother a brilliant singer who watched carefully over her son's



## BRUCK

early musical instruction. He studied harmony and counterpoint at Bonn under Breidenstein. In 1852 he won the Mozart scholarship at Frankfort-on-the-Main for four years, and continued his studies in composition under Hiller, Breuning, and Reincke at Cologne. During this period he set to music Geibel's Lorelei (originally written for, and partly set by Mendelssohn). Leaving Cologne about 1856, he made long visits to Leipsic, Munich, and other musical centres. In Munich he met Geibel, whom he at last prevailed upon to permit the performance of his Lorelei, which was accordingly brought out in Mannheim, and later in Cologne. During his stay in Mannheim he wrote some of his best-known works, and studied dramatic composition. In 1865 he was made musical director of the Concert-Institution at Coblenz, and in 1867 was appointed Kapellmeister to the Prince of Schwarzburg-Sondershausen. In 1870 he resigned this post to go to Berlin, where, and at Bonn he has since lived, occupying himself entirely with composition. In 1883 he visited the United States, bringing out his *Arminius* in Boston. He now stands in the front rank of German musicians. If his operas have been mainly unsuccessful, and his orchestral works and chamber music comparatively inconspicuous, his compositions for chorus and orchestra are the basis of his high reputation. He stands to-day as the foremost representative of the epic cantata. His best-known and most admired works are his *Scenes from the Frithjof-Saga* (which first established his reputation), his *Odysseus*, and his two violin concertos in G minor and D minor. Works: *Scherz*, List und Rache, operetta, op. 1, given at Cologne, 1858; *Jungfrau von Orleans*, ib., 1859; *Loreley*, romantic



opera, op. 16, Mannheim, 1863; *Hermione*, opera, op. 40, Berlin, 1872; *Römischer Triumphgesang*, for male chorus and orchestra, op. 19, No. 1; *Das Wessobrunner Gebet*, Lied der Städte, Schottlands Thränen, for do., op. 19, No. 2 (1862); *Gesang der heiligen drei Könige*, for do., op. 21; *Frithjof*, for do., op. 23 (1862); *Salamis*, for do., op. 25; *Normannenzug*, for do., op. 32; *Die Flucht der heiligen Familie*, for mixed chorus, soli, and orchestra, op. 20 (1863); *Schön Ellen*, ballad for do., op. 24 (1869); *Römische Leichenfeier*, for do., op. 34; *Das Lied vom deutschen Kaiser*, for do., op. 37; *Odysseus*, for do., op. 41 (1871); *Arminius*, oratorio, for do., op. 43 (1875), Boston, 1883; *Das Lied von der Glocke*, cantata, for do., op. 45 (1879); *Achilleus*, for do., op. 50, Rhenish Music Festival, Bonn, 1885; *Jubilate, Amen*, for soprano solo, chorus, and orchestra, op. 3; *Die Birken und die Erlen*, for do., op. 8; *Die Flucht nach Egypten*, for do. (female chorus), op. 31, No. 1; *Morgenstunde*, for do., op. 31, No. 2; *Frithjof auf seines Vaters Grabhügel*, concert scene for baritone solo, female chorus, and orchestra, op. 27; *Rotate coeli*, for mixed chorus, orchestra, and organ (ad libitum), op. 29; *Kyrie, Sanctus, Benedictus, and Agnus Dei*, for double choir, organ, and orchestra, op. 35; *Dithyrambe*, for tenor solo, chorus, and orchestra, op. 39; *Die Priesterin der Isis in Rome*, for contralto, with orchestra, op. 30; 5 songs for mixed chorus, a cappella, op. 38; 4 male choruses, op. 48; *First symphony* for full orchestra, in E-flat, op. 28; *Second do.*, in F minor, op. 36; *Third do.*, in E, op. 51 (1887); *First concerto* for violin and orchestra, op. 26; *Second do.*, op. 44; *Romanze*, for do., op. 42; *Fantasia on Scotch airs*, for do., op. 46 (1880); *Kol Nidrei*, after Hebrew melodies, for violoncello and orchestra, op. 47; *Quartet* for strings, in C minor, op. 9; do., in E, op. 10; *Trio* for pianoforte, violin, and violoncello, in C minor, op. 5; 3 duets for soprano and contralto, with pianoforte, op. 4; 4 terzets, and 3 duets, for do., op. 6;



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Songs, op. 7, 13, 15, 17, 18, 22, 33, 49; and pianoforte music, op. 2 (4 hands), 11 (2 pianofortes), 12, 14.—Fétis, *Supplément*, i. 129; Grove; Mendel; Riemann; *Mus. Wochenblatt* (1870), 773, 787, 833.

BRUCK. See *Arnould de Bruck*.

BRUCKNER, ANTON, born at Ansfeld-



en, Upper Austria, September, 1824, still living, 1888, in Vienna. Organist, first instructed by his father, then chiefly self-taught and pupil in Vienna of Sechter in counterpoint, and at Linz (1861-63) of Otto Kitzler in composition.

He was for several years organist at the Monastery of St. Florian, from 1855 at the Cathedral of Linz, and in 1868 became Sechter's successor at the Imperial Chapel in Vienna, when he was also appointed professor at the Conservatorium. In 1875 he was appointed lecturer on music at the university. Works: 8 symphonies; 3 grand masses; *Te Deum*; Graduals and offertories; Quintet for strings; *Germanenzug*, for male chorus; Other works for do.

BRUGGER, Dr. J. D. C., born at Freiburg, Breisgau, Oct. 23, 1796, died (?). Violinist, pupil of Weiland and Moor on the violin; professor at the Gymnasium of Freiburg, where he conducted the academical concerts. Works: German mass for 4 voices; Patriotic songs for male chorus; Many songs for a voice and pianoforte, or guitar.

BRÜLL, IGNAZ, born at Prossnitz, Moravia, Nov. 7, 1846, still living, 1888. Pianist and dramatic composer, pupil in Vienna of Epstein on the pianoforte, and of Rufinatscha and Dessoff in composition. He appeared in concerts in Vienna, and in the large cities of Germany, with increasing favour, and was especially successful in London, where he played in twenty concerts in 1878. Works—Operas: *Die Bettler von Samarkand* (1864); *Das goldene Kreuz*, giv-

en in Berlin, 1875; *Der Landfriede*, op. 30, Vienna, 1877; *Bianca*, Dresden, 1879;



*Königin Marietta*, Munich, 1883; *Das steinerne Herz*, Vienna, 1888; *Im Walde*, *Jagd Ouvertüre*, for orchestra, op. 25; 2 serenades, for do., in F, op. 29; in E, op. 36; Symphony, in E minor, op. 31;

*Tanz-Suite*, for do., op. 54; Overture to *Macbeth*, op. 46; Two concertos for pianoforte, op. 10 and 24; Concerto for violin, op. 41; Suite for pianoforte and violin, op. 42; Sonata for violoncello and pianoforte, op. 9; do. for 2 pianofortes (4 hands), op. 21; do. for violin and pianoforte, op. 48; Trio, op. 14; Cycle of Tuscan songs, for mixed chorus, tenor and soprano soli, op. 22; *Süsses Begräbniss*, for 2 soprani, tenor, contralto, and 2 basses, op. 23; *Der drei Burschen Lied*, for mixed chorus; *Jagdlied*, for do., op. 26, No. 1; *Gebt mir vom Becher*, for male chorus, op. 26, No. 2; Pianoforte pieces (op. 6, for 2 pianofortes); Songs.

BRUMEL, ANTOINE, born in the Netherlands about 1480 (?), died about 1520 (?). He was one of the most distinguished of Okeghem's pupils, and of the composers of the second (or great) Flemish school. He and De la Rue may be accounted the two greatest contemporaries of Josquin Deprés. Although his reputation was wide-spread in his own day, nothing is now known of his life. As a composer, if he lacked something of Josquin's finish of style, he was yet one of the strongest of his time; his harmony is peculiarly fine. Although as consummate a master of counterpoint as any composer of his time, he did not affect the enigmatical canons and mere musical puzzles then in vogue. He was one of the first to attempt the feat of writing for twelve real voices; but his habitual style was for four voices. His masterpieces were the missa *De beata Virgine*, and the missa *De Δρίγξ*. Pub-

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lished works: Several motets in "Motetti xxxiii." (Venice, Petrucci, 1502), and in "Motetti della Corona," lib. i. (Fossombrone, Petrucci, 1514), and some chansons in Petrucci's "Canti B," and "Canti cento cinquanta" (Venice, 1501 and 1503); Five masses, viz., *Je n'ai deuil*, *Berzeretta savoyenne*, *Ut re mi fa sol la*, *L'Homme armé*, *Victimæ paschalæ* (Venice, Petrucci, 1503); Mass *De Δρίγξ*, in "Missarum diversorum auctorum liber primus" (Venice, Petrucci, 1508); Three masses, viz., *De beata Virgine*, *À l'ombre dung buyssonet* (in canon), *Pro defunctis*, in "Liber quindecim missarum" (Rome, Andreas de Antiquis, 1519); *Patrem* from the mass *Villayge*, in "Fragmenta missarum" (Venice, Petrucci, no date); Two masses, viz., *À l'ombre*, etc., *Festivale*, in "Liber quindecim missarum" (Nuremberg, Joh. Petrejus, 1538); Mass *Bontemps*, in "Missæ tredecim" (Nuremberg, Grapheus, 1539); *Pleni sunt cœli* and *Qui venit in nomine Domini*, in Glarean's "Dodecachordon" (Basel, 1547); *Laudate Dominum*, (in Forkel. ii. 629-647). The twelve-voice mass, *Et ecce terræ motus*, and some other works are in MS. in the Munich Library; many MSS. are in the archives of the Pontifical Chapel at Rome. Some chansons are in the Cor. Basevi in the Riccardiana at Florence.—Ambros, iii. 240.

**BRUNELLI, ANTONIO**, Italian composer of beginning of 17th century. He was maestro di cappella of the Cathedral of Prato, subsequently of S. Miniato, Florence, and to the Grand Duke of Tuscany. He was one of the best theoretical vocalists and contrapuntists of his day. Works: *Esercizi ad una e due voci* (Florence, 1605); *Motetti a due voci*, lib. i. (ib., 1607); do., lib. 2; *L'affettuoso invaghito*, canzonette a tre voci (ib., 1608); *I fiori odoranti*, madrigali a tre voci, lib. 1 (Venice, 1609); *Le fiammette d'ingegno*, madrigali a tre voci, lib. 2 (ib., 1610); *La Sacra Cantica*, a 1-4 voci; *Regole e dichiarazioni di alcuni contrapunti doppj*, etc. (Florence, 1610); *Scherzi, arie, canzonette e madrigali a 1-3 voci*, lib. 3

(Venice, 1614); *Fioretti spirituali a 1-5 voci*, op. 15 (ib., 1621). Fétis; Schilling.

**BRUNETTI, GAËTANO**, born at Pisa, Italy, in 1753, died in Madrid in 1808. Violinist; pupil of Nardini. He spent the greater part of his life at the Spanish court, where he was court musician to Charles IV. His compositions, which number more than two hundred, consist of 32 symphonies for orchestra; 5 concerted symphonies for different instruments; Two books of compositions for wind instruments for horse dances at public fêtes; 6 sextets; 32 quintets; 6 quintets for violins, etc., and other violin and violoncello music; among which are 18 sonatas for violin and bass.—Fétis; Mendel.

**BRUNETTI, GIOVANNI GUALBERTO**, born in Pisa, Italy, about 1760, died (?). Dramatic composer, son of Antonio Brunetti, maestro di cappella at Pisa, whom he succeeded at the cathedral. Works—Operas: *Amore imbratta il senno* (opera buffa in Neapolitan patois), Pisa, 1733; *Don Pasquino* (do.), ib., 1735; *Il Corrivo*, Naples, 1736; *Lo sposo di tre, Marito di nessuna*, Bologna, 1786; *Le stravaganze in campagna*, Venice, 1787; *Bertoldo e Bertoldina*, Florence, 1788; *Demofonte*, 1790; *Nozze per invito, ossia gli amanti capricciosi*, Rome, 1791; *Fatima*, Brescia, 1791. Of his church music, his *Matines de la Trinité*, for eight voices, is considered best.—Fétis.

**BRUNI, ANTONIO BARTOLOMEO**, born at Coni, Piedmont, Feb. 2, 1759, died there in 1823. Dramatic composer and violinist; pupil of Pugnani for violin, and of Spezzani in composition. He lived in Paris from 1771, was first in the orchestra of the Théâtre de Monsieur, was afterwards conductor of the Opéra Comique. Works—Operas, all played in Paris: *Coradin*, 1786; *Célestine*, 1787; *L'Isola incantata*, 1789; *Azélie*, 1790; *Spinette et Marini*, and *Le mort imaginaire*, 1791; *L'officier de fortune*, 1792; *Claudine*, 1794; *Le mariage de J. J. Rousseau*, 1795; *Toberni, ou le pêcheur suédois*, 1795; *Le Major Palmer*, 1797; *La rencontre en voyage*, and *Les sabotiers*, 1798; *L'Au-*

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teur dans son ménage, 1799; *Augustine et Benjamin, ou les Sargines de village*, 1800; *La bonne sœur*, 1801; *Le règne de douze heures*, 1814; *Le mariage par commission*, 1816; *Cadichon, ou les Bohémiennes*, 1792; *L'Esclave*, 1800. He wrote also for the violin four sets of sonatas, several concertos, ten quartets, and twenty-eight duets, which have been used in teaching with his "*Méthode de Violon*," published in Paris and Leipsic.—Fétis; *do.*, *Supplément*, i. 131.

BRUNNMÜLLER (*Bronnemüller*), ELIAS, born in Germany in 1666, died at Amsterdam, Sept. 17, 1762. Pianist and violinist, pupil of Scarlatti, Lunati, and Corelli; played with success in London, Paris, and at many European courts, and settled in Holland, first at The Hague, then at Amsterdam. Works: *Sonate a due violini e violoncello con organo*, op. 1; *Simon van Beaumont*, op. 2; *Toccata, fugues, chaconne, suites, etc.*, for pianoforte and organ, op. 3; 6 solos for violin; 6 *do.* for oboe; *Fasciculus musicus*, containing toccatas, soli for oboe, violin, and flute, and Italian and German melodies. All these are in the library at Leyden.—Mendel, *Ergänz.*, 49.

BRUSA, GIOVANNI FRANCESCO, born in Venice about the middle of the 17th century, died probably in 1740. Dramatic composer; became organist of the *Organello del Palchetto* in San Marco, 1726, and choirmaster in the *Conservatorio degl' Incurabili*. Works: *Il Trionfo della Virtù*, given in 1724; *Amor eroico*, 1725; *Medea e Giasone*, 1726.—Fétis.

BRUTI, VINCENZO, Italian composer, a *chef de musique* in the Italian army, contemporary. He is the author of *Macco*, Italian opera buffa, given at the Teatro Brunelli, Bologna, June, 1872; *Adina*, comic opera, represented at Sangenesio, 1877.

BRYNE, ALBERT, English composer of the 17th century. Organist, pupil of John Tomkins, whom he succeeded as organist of St. Paul's Cathedral, London. His compositions are preserved in Boyce and Clifford, and in MS. in the British Museum.

BRZOWSKI, JOSEPH, born at Warsaw in 1805, still living, 1888. Pianist and dramatic composer, pupil of Karl Kurpinski; became musical director of the ballet at the Warsaw Theatre in 1832, and made a concert tour through Germany and France in 1837, and, with his daughter and pupil Hedwiga, pianist, to Germany in 1843. Works: *Hrabia Weseliński*, Polish opera, given at Warsaw, 1833; *Fantastic overture*; *Dramatic symphony*; *Quartet with pianoforte*; *Quintet, do.*; *Requiem for soli, chorus, and orchestra*; *Pianoforte pieces, and songs, duets, etc.*—Fétis, *Supplément*, i. 131.

BÛCHERON, LE (*The Wood Cutter*), opéra-comique in one act, text by Guichard and Castel, music by Philidor, first represented at the Comédie Italienne, Paris, Feb. 28, 1763. A satire on loquacious women.

BÜCHNER, EMIL, born at Osterfeld near Naumburg, Prussian Saxony, Dec. 5, 1826, still living, 1888. Pupil at the Conservatorium, Leipsic (1843-46), in which city he continued to live until 1856, and whither he returned as musical director in 1862, having meanwhile conducted the theatre orchestras at Rostock, Augsburg, Nuremberg, Innsbruck, and Magdeburg. In 1865 he became *Hof-Kapellmeister* at Meiningen. Works: *Dame Kobold*, opera, text by Theodor Apel, about 1860; *König Harald's Brautfahrt*, cantata; *Overture to Schiller's Wallenstein* (1867), and other overtures; *Trio for pianoforte, etc.*; *Songs*.

BUCK, DUDLEY, born, of American parentage, in Hartford, Connecticut, March 10, 1839; still living, 1888. Organist, pupil on the pianoforte of W. J. Babcock, and in the Leipsic Conservatorium, 1858, of Plaidy and Moscheles, in instrumentation of Ju-



lius Rietz, and in composition of Hauptmann. After remaining at Leipsic for



eighteen months, he became a pupil on the organ of Johann Schneider in Dresden, and again of Rietz; and in 1861 he went to Paris and studied French music for a short time. Returning to America in 1862, he settled first in Hartford, where he was organist of the Park Church; then in Chicago of St. James's Episcopal Church. In 1872 he removed to Boston, where he was appointed organist of St. Paul's Church, and, subsequently, of the Music Hall Association, a position which placed him in charge of the great Music Hall organ. In 1875 he was organist at the Cincinnati May Festival, and during the same year went to New York as assistant conductor of Theodore Thomas's Central Park Garden Concerts. He became also organist of the Church of the Holy Trinity, and director of the Apollo Club, Brooklyn, in 1875. Works: *Legend of Don Munio*, cantata, 1874; *Psalm 46*, do., Handel and Haydn Society, Boston, 1874; *Centennial Meditation of Columbia*, do., 1876; *The Nun of Nidaros*, do., 1878; *The Golden Legend*, do., 1880; *Deseret*, comic opera, 1880; *Marmion*, symphonic overture for orchestra, 1880; *Voyage of Columbus*, 1885; *Light of Asia* (1886); *King Olaf's Christmas*, 1887; *Star Spangled Banner*, overture, 1888; *Easter Morning*, for mixed voices; *Hymn to Music*, mixed voices. Church Music: *Motet Collection*, 1867; *Second Motet Collection*; *Morning Service for Episcopal Church*, op. 25; *Evening Service for do.*, op. 31; *Christ our Passover*, op. 29; *There were shepherds*; *Hark, what mean these holy voices?*, op. 32; *Darkly rose the guilty morning*, op. 33; *Morning Service*, op. 45; *Evening Service*, op. 47; *Easter Anthem*, op. 46; *Christmas Anthem*, op. 48; *Special Hymns* (8 numbers), op. 43; *Three Anthems*, op. 72; *Te Deum and Jubilate* from Schubert's Mass in B-flat; *O Saviour, hear me!*; *A Midnight Service for New Year's Eve*. Organ: *Illustrations in Choir Accompaniment*, with Hints in Registration, 1877; *Grand Sonata in E-flat*, op. 22; *Concert Variations on the Star Spangled Ban-*

*ner*, op. 23; *Triumphal March*, op. 26; *Impromptu Pastoral*, op. 27; *Eighteen Pedal Phrasing Studies*, op. 28; *Rondo Caprice*, op. 35; *Several Transcriptions and Variations*; *At Evening*, Idylle, op. 52; *Second Grand Sonata*, in G minor, op. 77; *The Organist's Répertoire*, edited by D. Buck and A. P. Warren. Pianoforte music; *Songs*, words by E. C. Stedman, and other *Songs*; *Dictionary of Musical Terms*; *The Influence of the Organ in History* (1882).

BUHL, JOSEF DAVID, born at the Château de Chanteloup, near Amboise (Indre-et-Loire), of German parents, in 1781, died at Versailles, April, 1860. Virtuoso on the trumpet, studied in Paris. He was professor of the trumpet in the cavalry school at Versailles in 1805-11, conductor of the Garde du Corps in 1824, and a member of the orchestra of the Opéra and of the Théâtre Italien in 1816-25. He devoted much time to improvements in his instrument. L. of Honour, 1814. Works: *Quicksteps for wind instruments*; 16 marches, quicksteps, etc., for four trumpets, two horns, and trombone; *War-song for horns, trumpets, and trombone*; *Duets for trumpets, etc.*; *Method for the trumpet*.—Fétis; Mendel.

BUHLER, ABBÉ FRANZ (GREGOR), born at Schneidheim, near Augsburg, April 12, 1760, died at Augsburg, Feb. 4, 1824. Organist, first instructed by his father, and at the Abbey of Neresheim, where he became a chorister in 1770, pupil of Father Mayr in singing, of Father Werkmeister on the pianoforte, and of Father Faulhaber in harmony and composition; then at Augsburg pupil of Michael Dimmler on the organ and in composition. He was organist at Mayngen Monastery for a short time, and, having returned to Augsburg, went to the Convent of Benedictines at Donauwerth in 1778, where he studied under Neubauer and Rosetti, was made a priest in 1784, and called as Kapellmeister to Botzen in 1794; he obtained from the pope his secularization in 1801, and became Kapellmeister of the Cathedral of Augsburg.



## BUINI

Works: Masses with organ and orchestra; 28 Vesper hymns; 3 German masses for three voices and orchestra (Augsburg); Psalms, Pange lingua, Libera, Requiem, Te Deum, Vespers; Several collections of German Lieder with pianoforte; Sonatas and preludes for organ, etc.—Fétis; Mendel; Schilling.

**BUINI, GIUSEPPE MARIA**, born at Bologna towards the end of the 16th century. Dramatic composer, pianist and violinist, and poet; wrote the text to six of his operas. Member of the Accademia Filarmonica, 1722; principe in 1730 and 1735. Works: *L'ipocondriaco*, given in Florence, 1718; *Il Mago deluso dalla magia*, Bologna, 1718; *La pace per amore, I diporti d'amore in villa*, ib., 1719; *Gl'inganni fortunati*, Filindo, *Armida delusa*, Venice, 1720; *Cleofile*, ib., 1721; *Amore e maestà, ovvero l'Arsace, Gl'inganni felici*, Florence, 1722; *Armida abbandonata*, ib., 1723; *La ninfa riconosciuta*, ib., 1724; *Adelaide*, Bologna, 1725; *Gli sdegni cangiati in amore*, Venice, 1725; *Il savio delirante, La vendetta disarmata dall'amore*, Bologna, 1726; *Albumazar*, ib., 1727; *Frenezie d'amore*, ib., 1728; *Teodorico*, Malmoeor, *Amore e gelosia, Chi no fa, non falla, Endimione*, ib., 1729; *L'Ortolane contessa, Il podestà di Colognole, La maschera levata al vizio*, ib., 1730; *Artanagamemnone, Fidarsi è ben, ma non fidarsi è meglio*, Venice, 1731; *Gli amici de' martelli*, Bologna, 1734.—Fétis; Mendel.



**BULL, JOHN**, born in Somersetshire, England, in 1563, died at Antwerp, March 12, 1628. Organist, pupil of William Blitheman, in the Chapel Royal; was appointed organist of the cathedral at Hereford in 1582, and afterwards master of the children. In 1585 he was ad-

mitted a member of the Chapel Royal, and in 1586 received the degree of Mus. Bac. and in 1592 that of Mus. Doc., at Oxford. Upon the recommendation of Queen Elizabeth he was appointed professor of music in Gresham College, 1596, which position he resigned on his marriage in 1607, it being tenable by statute only so long as he remained unmarried. In 1601 he went abroad for the recovery of his health, and made a concert tour through Holland, France, and Germany. In 1611 he was in the service of Prince Henry, and in 1613 went to the Netherlands, where he entered the service of the Archduke, and in 1617 became organist of the Cathedral of Notre Dame at Antwerp. Of his compositions, said to number more than 200, only a few have been printed in various collections; to wit, in Barnard's, Boyce's, Leighton's, etc. A list of his works is contained in Ward's "*Lives of the Gresham Professors*." To him has been attributed the composition of the national anthem *God save the King*, but the question still remains undecided.—Burney, iii. 115; Hawkins, ii. 366; Chappell, *Popular Music of Olden Time*, 249, 698; Marpurgh's *Beiträge*, iv.; Grove; Mendel.

**BULL, OLE (BORNEMANN)**, born at Bergen, Norway, Feb. 5, 1810, died at his villa Lysoén, near Bergen, Aug. 17, 1880. Violin virtuoso, self-taught, adopting a flat finger-board and bridge, and holding his instrument in a way quite his own. Paulsen, a Dane, his



first teacher, could not control the method of his pupil, who, at ten years of age, would play passages which his teacher found too difficult. Intended for the clerical profession, but failing in his examinations, his friends arranged that he should direct the Philharmonic and Dramatic Societies (1828). In 1831 he went to Paris, where he suffered many hardships, but experienced the most

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exciting of his musical impressions in listening to Paganini, who afterwards spoke of Ole Bull's technique as masterful, and his style and method as original and admirable. He belonged to no school, unless the study of song in Italy may have helped him to know his own powers and limitations. The criticism of Joachim, quoted by Björnson, is worthy of note: "No artist in our time has possessed Ole Bull's poetic power; no one has ever surpassed his playing of the *adagio*." Mozart was the composer he most cared to interpret, but his own compositions and improvisations best brought out his mastery of the instrument, and were demanded by the public. He had also, from his long experience and close study, acquired a full knowledge of the construction of the violin, and was a judge of rare instruments. Years of residence in the United States led Ole Bull to call that country his "other home." Works: Concerto in A (1832); do. in E minor (1841); Quartetto a violino solo (1834); *Preghiera d' una madre* (1834); *Polacca guerriera* (1834); *Gruss aus der ferne* (1841); *Siciliano e tarantella*, *Variazioni di bravura*, *Il Notturmo* (1843); *Agiaco Cubano*, *Recuerdos de la Habana* (1844); *Niagara*, *The Solitude of the Prairies*, *David's Psalm* (1844); *Memory of Washington* (1845); *La Verbena de San Juan* (1847); *Saeterbesög* (1848); *The Nightingale* (1867).—Sara C. Bull, *Ole Bull, a Memoir* (Boston, 1883).

BÜLOW, HANS (GUIDO), Baron VON, born at Dresden, Jan. 8, 1830, still living, 1888. His father, Eduard von Bülow, was chamberlain to the Prince of Anhalt-Dessau, and had some reputation as a *littérateur*. The young Hans showed at first neither taste nor talent for music, and it was only after a long and severe ill-



ness that his musical gift declared itself. At the age of nine he began studying the pianoforte under Friedrich Wieck, and, two years later, harmony and counterpoint under M. K. Eberwein. In 1848 he entered the University of Leipsic, to study law, but also continued his studies in counterpoint under Hauptmann. In 1849 he left Leipsic to enter the University at Berlin. He was, at the time, deeply interested in politics, and contributed to a democratic newspaper, "*Die Abendpost*." Here he began his championship of the new German school of music, and of the ideas of Wagner and Liszt. In 1850, after hearing a performance of *Lohengrin*, conducted by Liszt in Weimar, he determined to abandon the law, and take up music as a profession; hitherto he had pursued it only as an amateur. He went to Zürich and placed himself under Wagner's guidance. In 1851 he went to Weimar to complete his study of the pianoforte under Liszt. In 1853 he made his first concert tour to Vienna, Pesth, Dresden, Carlsruhe, Bremen, Hamburg, and Berlin, meeting with unqualified success wherever he appeared. From 1855 to 1864 he was principal teacher of the pianoforte at Stern and Marx's Conservatorium in Berlin, where he organized symphony and chamber concerts, contributed political and musical articles to various papers, and did what he could to help the propaganda of the new school. He also made professional trips through Germany, the Netherlands, and Russia, appearing both as pianist and conductor. In 1864 he was appointed chief conductor at the Royal Opera, and director of the Conservatorium in Munich. It was here that he conducted the first performances of Wagner's *Tristan* and *Die Meistersinger*. His labors in reorganizing the Conservatorium, added to domestic troubles, at last so affected his health that in 1869 he retired to Florence, where he lived for several years. In 1873 he made a visit to London, and in 1875-76 a tour through the United States. Since that time he has held

positions as conductor in several German cities, notably in Hamburg, Hanover, and Meiningen. His concert tours with the Meiningen orchestra have been especially famous. Bülow's fame as pianist, conductor, and musical writer is of the very highest order. His memory is prodigious; he plays and conducts almost everything without notes, and his repertory includes almost everything of importance in the literature of the pianoforte and of the orchestra. Since 1870 his open championship of Wagner's works and doctrines has been less noticeable than formerly. Although still a warm admirer of the Bayreuth master, he has of late devoted his energies more exclusively to the classic composers, especially Bach and Beethoven, and has done much to further the Brahms propaganda. As a composer he never acquired much distinction, but his musical influence has always been very great. His original compositions, as far they have been published, are: *Marche héroïque*, op. 3; *Innocence*, Albumblatt for pianoforte; *Die Entsagende*, Liedercyclus, for voice and pianoforte, op. 8; *Music to Shakespeare's Julius Cæsar*, op. 10; *Des Sängers Fluch*, ballade for orchestra, op. 16; *Nirwana*, symphonisches Stimmungsbild, op. 20; *Il Carnovale di Milano*, short dance-pieces for pianoforte, op. 21;

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*Vier Charakterstücke für Orchester*, op. 23; *Two Romances for mezzo-soprano and pianoforte*, op. 26. Among his pianoforte transcriptions the following are noteworthy: The pianoforte score of Wagner's *Tristan und Isolde*; the Vorspiel to *Die Meistersinger*; Berlioz's overtures to *Le Corsaire*, and *Benvenuto Cellini*. His instructive editions of many pianoforte classics, notably of Beethoven's pianoforte works, beginning with opus 53, are universally recognized models.

**BUNDESLIED** (Song of Federation), text from Goethe, for two soli, chorus, two clarinets, two horns, and two bassoons, by Beethoven, op. 122, composed in 1822. Published by Schott (Mainz). Sketch in a sketch-book in Royal Library, Berlin.—Thayer, *Verzeichniss*, 145; Lenz, *Krit. Katalog*, 140.

**BUNGERT, AUGUST**, born at Mulheim an der Ruhr, Rhenish Prussia, March 14, 1846, still living, 1888. Pianist, pupil of Hubert Ferdinand Kufferath, then studied for three years at the Conservatorium in Cologne, and, with interruptions, for four years in Paris at the Conservatoire, and under Mathias. In 1869 he became musical director at Kreuznach, and in 1873 settled in Berlin, where he studied counterpoint and fugue under Kiel. Works: *Die Studenten von Salamanca*, comic opera, given at Leipsic, 1884; *Overture to Tasso*; *Hohes Lied der Liebe*, with orchestra; *Pianoforte quartet*, op. 18; *Pianoforte pieces, songs, and male choruses*.—Mendel, *Ergänz.*, 50; Riemann.

**BUNETT, EDWARD**, born at Shipham, Norfolk, England, June 26, 1834, still living, 1888. Organist, pupil of Dr. Zechariah Buck at Norwich Cathedral, of which he was a chorister in 1842, and assistant organist in 1855-77. He became organist of St. Peter's



Church in 1877, and organist to the corporation of Norwich in 1880. Mus. Bac., Cambridge, 1856; Mus. Doc., do., 1869. Works: *Song of Praise*, 1869; *Rhineland*, cantata for soprano solo, chorus, and orchestra, composed for Mlle Tietjena, Norwich Festival, 1872; *Lora*, cantata, text by W. W. Turnbull, 1876; *Magnificat*, *Nunc dimittis*, *Cantate Domino*, and *Deus misereatur*, 1860; *Te Deum* in G; *Te Deum* in F; *Benedictus* and *Jubilate* in F; Volume



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of Chants, Kyries, Anthems, etc., 1865; Office of the Holy Communion in E, 1883; Anthems; Songs; Sonata for violin and pianoforte, 1873; Trio for pianoforte, violin, and violoncello, 1873; Pianoforte music, etc.

**BUNTE BLÄTTER** (Variegated Leaves), 14 pieces for pianoforte, by Robert Schumann, op. 99, composed in 1836-49; dedicated to Miss Mary Potts. First published by F. W. Arnold (Elberfeld, 1852); edition by Breitkopf & Härtel, Schumann's Werke, Series VII., vol. vi., No. 33.

**BUNTE REIHE** (Variegated Series), 24 pieces for violin by Ferdinand David, transcribed for pianoforte by Liszt.

**BUONA FIGLIUOLA, LA** (The Good Daughter), ossia *La Cecchina*, Italian opera buffa, text by Goldoni, music by Piccinni, first represented in Rome, 1760; and in Paris, at the Académie Royale de Musique, as *La bonne fille*, Dec. 7, 1778. The libretto is an adaptation of Goldoni's drama of "Pamela," which is founded on Richardson's romance of the same title. One of the most popular buffa operas ever written, it held the stage throughout Europe for many years. In Rome it was played in all the theatres, great and small, the fashions were "alla Cecchina," and inns, shops, coiffures, wines, etc., were named after her. Produced in Paris during the heat of the quarrel between the Gluckists and Piccinnists, it met with a brilliant success, in spite of the sarcasms of the former. It is said to have been written in eighteen days. The opera was revived in London in 1814, for the benefit of Madame Catalani, who represented Pamela with great success.—Hogarth, *Memoirs*, ii. 134; Desnoiresterres, *Gluck et Piccinni*, 173; Ginguené, *Notice sur* . . . N. Piccinni, 10.

**BUONA FIGLIUOLA MARITATA, LA** (The Good Daughter Married), text by Goldoni, music by Piccinni, first represented at Naples, 1765, and at the Académie Royale de Musique, Paris, April 15, 1779. The libretto, a sequel to *La buona figliuola*, deals with The Good Daughter's married life.

**BUONDELMONTE.** See *Maria Stuarda*.  
**BUONOMO, ALFONSO**, born at Naples, Aug. 12, 1829, still living, 1888. Dramatic composer, pupil at the Conservatorio, Naples, of Achille Pistilli in solfeggio, of Giovanni Donadio on the pianoforte, then of Giuseppe Polidoro and of Luigi Siri on the pianoforte, of Pietro Casella in harmony, and of Raffaele Polidoro and Alessandro Busti in singing. Having lost his voice, he studied composition under Giuseppe Lillo. Works: *Cicco e Cola*, given at Naples, Teatro Nuovo, 1857; *L'ultima Domenica di Carnovale*, ib., 1859; *Monalora di Chiaja*, ib., 1862; *Osti e non Osti*, ib., Teatro Bellini, 1865; *Le Follie amorose*, ib., 1865; *Tizio, Cajo e Sempronio*, ib., Teatro de la Fenice, 1867; *Il Marito geloso*, ib., Teatro Rossini, 1871; *Una Giornata a Napoli*, ib., Teatro Nuovo, 1871; *Le due Maschere*; *Bi-Bà-Bà*.—Fétis, *Supplément*, i. 133.

**BUONONCINI.** See *Bononcini*.

**BURALI-FORTI, COSIMO**, Italian composer, contemporary. He is author of: *Piccarda Donati*, opera, given at Arezzo, Oct. 31, 1874; *La Marchesella*, opera buffa, ib., Dec. 24, 1876; *Le teste di Gesso*, opera buffa, ib., April 19, 1877; *Carmela*, opera seria, ib., March 17, 1880.

**BURBURE DE WESEMBECK, LÉON** (PHILIPPE MARIE), Chevalier DE, born at Termonde, East Flanders, Aug. 16, 1812, still living, 1888. Distinguished musical amateur, studied the violoncello at Ghent under de Vigne, who was a pupil of Baudiot. He founded at the University of Ghent, a musical society, *La Lyre Académique*, where many of his works were given; was a president of the societies of *Sainte-Cécile*, *Amour des Arts*, *Les Chœurs*, and *Échos de la Denche*, for all of which he wrote many choruses, and was the winner of the 1st prize given by the Société des Arts, des Sciences, des Lettres, of Hainault, in 1840, for his overture of *Charles-Quint*. The town of Termonde made him member of the Council of the Church of Notre Dame in 1842, when he became interested in the



work of classifying and recording the archives of that collegium. He was invited by other towns to undertake the same work for them, and in the course of it, particularly while at Antwerp (1846-53), he made valuable additions to the musical history of the Netherlands. He was made administrator of the Académie des Beaux Arts at Antwerp in 1858, and of the Royal Academy of Belgium in 1862. His compositions are very numerous, as he wrote for all the principal musical societies of Belgium. They consist of choruses with and without accompaniment, romances, mélodies, and Lieder, of which fifty-six were published in Belgium and Germany in 1834-50. Church music: *Te Deum*; *Stabat Mater*; *Litanies to the Virgin*; *Ave Maria*; *Tantum ergo*. Orchestral music: *Overtures to Jacques d'Artéville*, *Quentin Matsya*, *Godefroi de Bouillon*, *David Teniers*, etc. Choruses and cantatas: *The Pirate's Song*, *De Stag by Doggersbook*, *Lindanus*, with accompaniment; *Les mauvais garçons*, *Art, Patrie et Dieu*, *Belgie*, *Flandre au Lion*, *Hymne à Sainte-Cecile*, etc., without accompaniment. He is the author of: "*Aperçu sur l'ancienne corporation des musiciens instrumentistes d'Anvers*" (1862); "*Recherches sur les factures des claveçins et des luthiers d'Anvers depuis le 16e jusqu'au 19e siècle*" (Brussels, 1863); "*Notice sur Ian Van Ockeghem*," in Flemish (1856), and "*Catalogue historique du Musée d'Anvers*."—Fétis; do., *Supplément*, i. 134; Mendel.

BURCK, JOACHIM VON, born near Magdeburg, second half of the 16th century. Organist, cantor at Mülhausen, and one of the fifty-three judges chosen for the reception of the organ at Groningen, in 1596. Works: *Passion Christi, nach dem 4 Evangelisten auf dem teutschen Text*, etc. (Erfurt, 1550 and 1557, Wittenberg, 1568); *Harmoniæ sacræ tam viva voce, quam instrumentis musicis cantatu jucundæ* (Nuremberg, 1566); *IV Decades sententiosorum versuum* (1567); *Cantiones sacræ 4 vocum* (Mülhausen); *Symbolum apostolicum Nicæ-*

*um, Te Deum laudamus*, etc., mit 4 Stimmen (1569); *XX geistliche Oden auf Villanellen Art gesetzt*, 1st part (Erfurt, 1572); *Idem*, 2d part (Mülhausen, 1578); *Sacræ cantiones plane novæ ex vet. et novo Testamento a 4 vocum* (Nuremberg, 1573); *Ode sacræ Ludovici Hemboldi Mulhusini suavis harmoniis ad imit. italicarum villanellarum, nusquam in Germania linguæ latinæ antea accommodatarum* (Mülhausen); *Hebdomas div. instituta sacris odibus celebrata, lectionumque scholasticarum intervallis*, etc. (Mülhausen, 1560).—Fétis; Gerber; Mendel; Winterfeld, *Der evang. Kirchengesang*, i. 397.

BÜRCEL, CONSTANTIN, born at Liebau, Silesia, June 24, 1837, still living, 1888. Instrumental composer, pupil of Brosig at Breslau and of Kiel in Berlin, where he afterwards taught the pianoforte at Kullak's Academy (1869-70). He is living there now as teacher and composer. Works: Two sonatas for pianoforte; Sonata for violin; Suite and variations for pianoforte; *Fantasiestücke* for do.; Quintet for do., and stringed instruments; Overture to *Sappho*; Symphonic march, etc.—Mendel.

BURGIO DI VILLAFIORITA, Italian composer, contemporary. He is author of *Il Paria*, Italian opera, represented at the Teatro Pergola, Florence, March, 1872; *Jolanda*, opera seria, text by Interdonato, Teatro Grande, Brescia, Feb. 20, 1879; *Le notti romane*, opera seria, Adria, Aug. 29, 1880.

BURGMÜLLER, (JOHANN) FRIEDRICH (FRANZ), born in Ratisbon in 1806, died at Beaulieu, France, Feb. 13, 1874. Pianist, son and pupil of August Friedrich Burgmüller (1760-1824). He went to Paris in 1832, and became a noted teacher, and composer of popular pianoforte music. Works: *La Péri*, ballet (1843); one act of *Lady Henriette*, ballet (with Flotow and Deldevez as collaborators); the motif for a valse for Adolphe Adam's *Giselle*, ballet, which became famous as *La Valse de Giselle*. His compositions for pianoforte number nearly one hundred, composed of

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fantaisies, caprices, rondos, etc.—Fétis; do., Supplément, i. 134.—Mendel.

**BURGMÜLLER, NORBERT**, born in Düsseldorf, Feb. 8, 1810, died in Aix-la-Chapelle, May 7, 1836. His father was Musik-Director at Düsseldorf, and one of the founders of the Lower Rhine Festivals. Norbert's musical education was begun at home, and continued under Spohr and Hauptmann at Cassel. He was of a weak constitution, and died before he had reached his full development, leaving an overture and parts of two symphonies, one of which was completed by Schumann, who was his warm admirer. There is little doubt that, had he lived, he would have risen to a very high rank as a composer. Besides these works, a pianoforte concerto and some fugitive pieces have been published by Kistner.—Schumann, *Ges. Schr.*, iii. 145; *Mus. and Musicians*, i. 172; Burgmüller's posthumous compositions, *Leipsic Signale*, July 7, 1864.

**BÜRGSCHAFT, DIE** (The Security), German opera in three acts, text by an unknown writer after Schiller's ballad of the same name, music by Franz Schubert, unfinished. Schubert wrote fifteen numbers, including the first two acts and one air and chorus in the third act. The MS., dated May 2, 1816, is in Herr Dumba's possession, and no part of it has been printed. Same subject treated by Blumenröder, Germany, 1824; by Franz Lachner, text by von Biedenfeld, Pesth, 1828; by Lindpaintner, same text, Stuttgart, Sept. 28, 1834; by G. Hellmesberger, Hanover, 1848.—Hellborn (Cole-ridge), i. 92; Grove, iii. 326.

**BURMANN, GOTTLOB WILHELM**, born at Lauban, Silesia, May 18, 1737, died in Berlin, Jan. 5, 1805. Pianist and organist of great facility, the more remarkable because on one hand he had no ring-finger, and another finger was lame. He lived in Berlin in very narrow circumstances, for the last ten years of his existence, paralyzed on one side. He was also a talented poet, and wrote the words to most of his songs. Works: Six pieces for pianoforte (1776);

4 suites for do. (1777); *Harmonietten oder Stücke für Klavier* (1793); 5 collections of songs (1766–87); *Winter-Überlistung oder deutsche National Lieder*, 3 books of songs (1794); *Lenzgefühle*, do. (1794); *Die Jahreszeiten*, do. (1795); 6 do. (1794); *Liederbuch für das Jahr 1787*, etc.—Fétis; Mendel.

**BURNEY, CHARLES**, born in Shrewsbury, England, April 7, 1726, died at Chelsea, April 12, 1814.

He was educated at the free school, Shrewsbury, and at the public school, Chester, where he studied music under Baker, organist of the cathedral; later he was a pupil of his elder brother James Burney, organist of St. Mary's, Shrewsbury, and in 1744–47 of Dr. Thomas Augustine Arne, in London. In 1749 he became organist of St. Dionis-Bachchurch, London, and harpsichord player at the subscription concerts, Cornhill. He was organist of Lynn Regis, Norfolk, 1751–60, returned to London in the latter year, received the degree of Mus. Doc. from Oxford in 1769, travelled in France and Italy in 1770–71, and in Germany and the Netherlands in 1772, and on his return to London was elected a fellow of the Royal Society in 1773. Dr. Burney published, on his return from the Continent, "The Present State of Music in France and Italy" (London, 8vo, 1771); and "The Present State of Music in Germany, the Netherlands, and United Provinces" (ib., 2 vols. 8vo, 1773). But he is best known by his "General History of Music, from the Earliest Ages to the Present Period" (London, 4 vols. 4to, 1776–89). He was the author also of "Memoirs of the Life and Writings of the Abbate Metastasio" (ib., 3 vols. 8vo, 1796), and of other works. In 1789 Dr. Burney was appointed organist of Chelsea College, where he spent the remainder of



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his life, enjoying the intimate acquaintance of almost every contemporary noted in literature and in art. Of his eight children, the second daughter was Mme d'Arblay the novelist; another daughter, Sarah Harriet, was also a novelist; James, the eldest son, became a rear-admiral and author; and Charles, an eminent classical scholar, critic, and bibliographer. Dr. Burney's musical compositions were as follows: Music for Mallet's *Alfred*, Mendez's *Robin Hood*, and *Queen Mab*, Drury Lane, 1750; *The Cunning Man*, text and music adapted from Rousseau's *Devin du Village*, Drury Lane, 1766; 2 sonatas for two violins and bass, 1765; Anthem, with overture, solos, and choruses, Oxford, 1769; 6 cornet-pieces with introduction and fugue for organ; 12 canzonette a due voci in canone, after Metastasio; 6 duets for German flutes; 6 concertos for violin, etc., in eight parts; 2 sonatas for pianoforte, violin, and violoncello; 6 harpsichord lessons; Anthems; Glees, instrumental music, etc.—Madame d'Arblay, *Memoirs of Dr. Burney* (3 vols., London, 1832); Grove.

BURONI (Boroni), ANTONIO, born in Rome in 1738, died there in 1797. Dramatic composer, pupil of Padre Martini at Bologna, and of Abos at the Conservatorio della Pietà, Naples; went in 1765 to Prague, and in 1766 to Dresden, where he became musical director of the Italian opera. In 1770 he was made Hof-Kapellmeister at Stuttgart, and in 1778 returned to Italy, living alternately in Venice, Rome, and Naples, until 1785, when he became maestro di cappella at St. Peter's, Rome. Works: *L'amore in musica*, given in Venice about 1760; *Alessandro in Armenia*, ib., 1762; *Sofonisba*, ib., 1764; *Le villegiatrici ridicole*, ib., 1764; *Siroë*, Prague, 1765; *La Moda*, Dresden, 1769; *Il Carnovale*, *Le orfane svizzere*, ib., 1769; *Ricimero*, Stuttgart, 1773; *La donna instabile*, Artaserse, ib., 1776; *Eumene*, ib., 1778.—Fétis; Mendel.

BURY, BERNARD DE, born at Versailles, Aug. 20, 1720, died about 1790.

Dramatic composer, pupil of Colin de Blamont; when only nineteen he became accompanist of the royal chamber music, in 1744 maître de musique, and in 1751 surintendant. Works: *Les caractères de la folie*, ballet, given in 1743; *La nymphe de la Seine*, divertissement; *Les bergers de Sceaux*, do.; *La Parque vaincue*, do.; *Jupiter vainqueur des Titans*, opera (with Blamont), 1745; *Titan et l'Aurore*, ballet, 1750; *Hylas et Zélie*, do., 1762; *Palmire*, do., Fontainebleau, 1765; *Zénis et Almasie*, do., ib., 1766; *La prise de Berg-op-Zoom*, cantata; *De Profundis*, motet for full chorus.—Fétis; Mendel.

BUSBY, THOMAS, born in Westminster in 1755, died in Islington, May 28, 1838. Organist, pupil of Battishill in 1769–74. He was organist successively at St. Mary's, Newington, and at St. Mary Woolnoth, Lombard Street. Mus. Doc., Cambridge, 1800. Works: *The Prophecy*, oratorio, 1799; *Ode, British Genius* (by Gray); *Ode to St. Cecilia's Day* (by Pope); *Comala*, dramatic romance (from Ossian), 1800; *Thanksgiving Ode* (degree exercise), 1800; *Music to Joanna* (drama by R. Cumberland), 1800; *Music to A Tale of Mystery* (by J. Holcroft), 1802; *Music to Rugantino, or The Bravo of Venice* (by M. G. Lewis), 1805; *Music to The Fair Fugitives* (by Porter); Sonatas, anthems, glees, etc. He was the author also of "A Dictionary of Music" (London, 1786), "A Grammar of Music" (ib., 1818, 2d ed., 1826), "A General History of Music" (2 vols., ib., 1819), and other works.—Grove; Fétis; Brown; Larousse; Mendel.

BUSNOIS, ANTOINE (Antonius de Busne; written also, Busnoys, Busnoë, Bugnoys, Bugniois, Busna, and Bufna), born (?), died in 1480. His birthplace is not known. He was a singer in the chapel of Charles the Bold of Burgundy from 1467, and afterwards, 1477, dean of the town of Furnes. Busnois was one of the greatest composers of his day; he may be reckoned with Faugues and a few others as belonging to the short transition period between the first



## BUSSCHOP

and second Flemish schools. He was a generation younger than Dufay and Binchois, and was a contemporary of Okeghem. Tinctoris dedicated his book, "*De natura et proprietate tonorum*" (1476), to Busnois and Okeghem together. Of Busnois's compositions but little is preserved: Mass *Ecce ancilla* for 4 voices (his masterpiece); Two *Regina cœli*, an arrangement of the sequence *Victimæ paschalæ*, a Christmas song *Noël, Noël*, a *Magnificat sexti toni*, and several motets, all for 4 voices, and motet *Anima mea* and *Magnificat primi toni*, both for 3 voices, in the Brussels Library. Several masses (among them one on *L'Homme armé*) are in Codex 14, in the archives of the Pontifical Chapel in Rome. The Magliabecchiana in Florence has 14 songs in a codex of the Fund. Strozzi (No. 53, xix., No. 156). The Paris Library has two songs for 3 voices: *Je suis venu vers mon ami*, and *Chi dist en pudicité, madame*. The Codex 295 of Dijon has 17 songs for 3 voices, and two for 2 voices. Two songs, *Dieu, quel mariage*, and *Maintes femmes*, are in the "*Canti centocinquanta*" (Venice, Petrucci, 1503).—Ambros, ii. 463.

**BUSSCHOP, JULES (AUGUSTE GUILLAUME)**, born in Paris, Sept. 10, 1810, still living, 1888. Composer, entirely self-taught by studying the theoretical works of Albrechtsberger and Reicha at Bruges, whither his parents had returned in 1816. His patriotic cantata, *Le drapeau belge*, received the first prize in 1834. Orders of Léopold and of the Oaken Crown. Works: Six religious songs for 1-4 voices and organ; *Ave Maria* and *Tantum ergo*, for 3- or 4-part chorus, and orchestra or organ; Three religious pieces with or without organ; *Ave verum Corpus*; *Ecce panis Angelorum*; *O Sacrum Convivium*, choruses for 2 tenors and bass, with organ. Choruses with and without orchestra: *L'Étendard de la patrie*; *Le Chant de Montagnards*; *La Fête bachique*; *La Prière des Cénobites*; *Le Réveil des pâtres*; *Le Charmes de la valse*; *L'Hymne de la nuit*; *La Marche au com-*

*bat*; *Le Départ des ménestrels*; *La Chasse au cerf*; *Le Chœur national*; *La Vision fantastique*; *Le Crépuscule du matin*; *Bruges*, etc.; Symphonies, overtures, motets, etc.—Fétis; Riemann.

**BUSS UND REU**, aria in F-sharp minor for the alto of Coro I, with accompaniment of two flutes and continuo, in Johann Sebastian Bach's *Passion nach Matthäus*.

**BUSTILLO-ITURRALDE, CESAREO**, born at Valladolid, Spain, Feb. 25, 1807, still living, 1888. Church composer, pupil of Fernando Haikens and Angel Martinchique, and, after an interval of four years (1824-28), during which he served in the army, of Soriano Fuertes the elder. In 1832 he became maestro de capilla of the cathedral at Toledo, for which he wrote many masses, vespers, litanies, responses, motets, canticles, psalms, etc. Most of his compositions are for two choruses and full orchestra.—Fétis, Supplément, i. 135.

**BUTERA, ANDREA**, born in Sicily about 1826, still living, 1888?. Dramatic composer, pupil of Ruggi at the Conservatorio of Palermo. Works: *Angelica Veniero*, opera, given at Naples, Teatro del Fondo, 1846; *Atala*, do., Palermo, 1851.—Fétis.

**BUT, OH! SAD VIRGIN, THAT THE POW'R**, soprano air in E major, in Handel's *L'Allegro, il Penseroso, ed il Moderato*, Part II.

**BUT SOONER JORDAN'S STREAM**, tenor air in C minor of Jonathan, in Handel's *Saul*, Part II.

**BUT THE LORD IS MINDFUL OF HIS OWN**. See *Doch der Herr*.

**BUT THOU DIDST NOT LEAVE**, air in A major in Handel's *Messiah*, Part II.

**BUT WHO MAY ABIDE**, bass air in D minor, in Handel's *Messiah*, Part I.

**BUTTSTEDT, JOHANN HEINRICH**, born at Bindersleben, near Erfurt, April 25, 1666, died in Erfurt, Dec. 1, 1727. Organist, pupil of Johann Pachelbel for organ, harpsichord, and composition. He was organist of the principal church at Erfurt in 1691. Works: Three canticles—*Allein Gott*



in der Höh sey Ehr (1705), Wo Gott zum Haus nicht giebt seine Gunst (1706), and Zeuch mich dir nach, so lauffen wir (1719); *Musikalische Kunst- und Vorrathskammer* (1713); *Four masses*, in *Opera prima sacra* (1720); *Ut, re, mi, fa, sol, la, tota musica et harmonia æterna*, etc. (Erfurt, without date, probably 1716). This was written to refute Mattheson's *Das neu eröffnete Orchester*.—*Allgem. d. Biogr.*, iii. 662; Fétis; Gerber; Mendel; Schilling.

BUUS, JACQUES (Jachet) DE, born in the Netherlands, beginning of the 16th century. He established a printing office especially devoted to music in Venice, where he was known as Jachet or Giachetto Fiamingo. In 1541 he was elected organist of the second organ of S. Marco, Venice, but not being adequately paid, he demanded leave of absence and went to Vienna, where he accepted a post under the Emperor. The Venetians tried every device to make him return, the ambassador at the court of Vienna being instructed to hold out all kinds of inducements, but de Buus remained in Vienna. He is sometimes confounded with Jacques Berchem, then in the service of the Duke of Mantua. Works: *Ricercari da cantare e suonare d'organo e alti stromenti*, lib. i. (1547), lib. ii. (Venice, 1549); *Canzone francesi a sei voci* (Venezia, appresso l'autore, 1543); *Primo lib. di motetti* (1549); *Canzone francesi a 5* (1550). Other works bearing the name of Jachet in the Italian collections of 1538 to 1545, and in Attaignant's collections of 1534 and 1535, may be his or Jachet Berchem's, as the signature of both was the same. In the 4th book of motets, published in full by Jacques Moderne at Lyons, in 1539, some motets are given under the name of Jachet, others under that of Jacques Buus, showing that in France Jachet was used specially for Berchem.—Fétis; Schilling.

BUXTEHUDE, DIETRICH, born in Elsinore, Denmark, in 1637, died in Lübeck, May 9, 1707. His father, Johann Buxtehude, was organist at the St. Olai Church

in Elsinore. Under whom Dietrich studied is not known; in April, 1668, he was made organist at the Marienkirche, Lübeck, and his reputation grew rapidly. In 1673 he instituted the "Abendmusiken" for which Lübeck was famous all over Germany even down to the 19th century. These were musical services consisting of concerted pieces for chorus and orchestra, and organ music, given between four and five o'clock P.M. on the five Sundays before Christmas. It was to hear these performances that J. S. Bach walked fifty miles from Arnstadt to Lübeck in 1705. Buxtehude was one of the most famous organists and composers of his day; his greatest strength lay in pure instrumental composition, that is, in the fugued and suite forms; in the treatment of the chorale he was surpassed by Pachelbel and his school. But he was the centre of musical activity in North Germany, and as an organist may be considered the immediate forerunner of Sebastian Bach. Much of his music has been lost. The following is a list of his published works: *Unterschiedliche Hochzeit-Arien* (Lübeck, 1672, folio); *Fried- und Freudenreiche Hinfahrt des alten Simeons*, in zwey Contrapuncten musikalisch abgesungen, composed on his father's death, Jan. 22, 1674 (Lübeck, folio, 1674); *Abend-Musik in ix. Theilen* (Lübeck, 4to, 1678-1687); *VII Sonate a doi*, Violino & Viola di gamba, con cembalo (ib., folio, 1696); *Hochzeit des Lammes* (ib. 1681); *Anonymi hundert jähriges Gedichte vor die Wolfahrt der Stadt Lübeck*; am 1 Jan. des Jubeljahres 1700, in S. Marienkirche musikalisch vorgestellt (Lübeck, folio, 1700); *Castrum doloris dem verstorbenen Keyser Leopoldo und Templum honoris dem regierenden Keyser Josepho I*, in zwey Musicken, in der Marienkirche zu Lübeck, gewidmet (ib., folio, 1705); *Himmlische Seelenlust auf Erden über die Menschwerdung und Geburt unsers Heylandes Jesu Christi* (announced in the Leipsic Catalogue for the spring of 1684); *Das Allerschröcklichste*

und Allerfreulichste, nemlich das Ende der Zeit, und der Anfang der Ewigkeit, Gesprächsweise vorgestellt (id., ib.). In later times 14 Choral-Bearbeitungen were edited by Dehn (Leipsic, Peters). Separate pieces are published in Commer's "*Musica Sacra*," i. No. 8; G. W. Körner; Busby's "*Hist. of Music*;" A. G. Ritter's "*Kunst des Orgelspiels*."—Spitta, *Johann Sebastian Bach*, i. 252–308; Matheson, *Vollkommener Kapellmeister*, 130.

BUZZI, ANTONIO, born in Rome about the early part of this century. Dramatic composer, known since 1840 by the following works: *Bianca Capello*, given in Rome, 1842; *Satùl*, Ferrara, 1843; *Il convito di Baldassare*, Milan, Scala, 1853; *Ermingarda*, Trieste, Teatro Grande, 1855; *Editta*, Venice, Teatro della Fenice, 1855; *Gusmano di Medina*, Rome; *L' indovina*, Piacenza, 1862; *La lega lombarda*, Spain; *I due Ciabattini*, operetta, Turin, 1867; Several ballets.—Fétis; do., *Supplément*, i. 135; Mendel.

BUZZINO, OTTAVIO, Italian composer, contemporary. He is the author of *L' orfanella di Gand*, comic opera, represented at the Teatro Aliprandi, Modena, March 13, 1880.

BUZZOLA, ANTONIO, born at Adria in 1815, died in Venice, March 20, 1871. Dramatic composer, pupil of his father, who was maestro di cappella and organist of the cathedral at Adria, and who sent him afterwards to Venice to perfect himself. He played there first violin, then the flute, in the orchestra of the Teatro Fenice, brought out his first opera, and in 1837 went to Naples to study for two years under Donizetti, returned to Venice, where he brought out two more operas, then visited Germany, Poland, a part of Russia, and Paris, and returned to Venice in 1846. In 1843–44 he conducted the Italian opera at Berlin, and in 1855 succeeded Perotti as maestro di cappella at San Marco, Venice. Works: *Faramondo*, given in Venice, Teatro Gallo, 1836; *Il mastino*, ib., 1840; *Gli avventurieri*, ib., Teatro Fenice, 1841; *Amleto*, ib., 1847; *Elisabetta di Valois* (Don Carlos),

ib.; *La puta onorata*; *Masses*, requiem, cantatas, ariette veneziane, etc.—Fétis, *Supplément*, i. 136; Mendel; Riemann.

BYRD (Byrde, Bird), WILLIAM, born in London about 1538, died there, July 4, 1623. He is supposed to have been the son of Thomas Byrd, a gentleman of the chapel of Edward VI. He studied under Tallis, and was senior chorister at St. Paul's in 1554; in 1563–69 he was organist of Lincoln, after which he succeeded Robert Parsons as gentleman of the Chapel Royal. In 1575 he received the complimentary title of organist. Byrd was, without doubt, one of the greatest musicians of his time; his harmony is pure and correct, his voice-leading graceful, and he is noticeable beyond most of the composers of his day by the frequency with which he employs tonal responses (instead of real) in imitative and fugual forms of composition. He was probably the first Englishman who wrote in the form of the madrigal. He was intimate with the elder Ferrabosco, and a friendly rivalry existed between the two men. The canon "*Non nobis, Domine*," so familiar in England, has been ascribed to Byrd by tradition, but it has not been discovered among his known works. A poem in Blow's "*Amphion Anglicus*" mentions "*Bird's Anthem in golden notes*," preserved in the Vatican; the canon in question may possibly be part of it. Besides being famous as a composer, Byrd was probably the greatest English organist of his day. Published works: Three masses for 3, 4, and 5 voices respectively, probably composed between 1553 and 1558, but published without date or name of printer; *Cantiones quæ ab argumento sacræ vocantur quinque et sex partium* (London, 1575; the volume contains also motets by Tallis); *Psalms, Sonets and Songs of Sadnes and Pietie*, made into musicke of five parts (ib., 1587); *Songs of Sundrie Natures, some of Gravitie and others of Myrth*, for 3, 4, 5, and 6 voices (ib., 1589); *Liber Primus Sacrarum Canticum quinque vocum* (ib., 1589); *Liber*

## CABALLERO

*Secundus Sac. Cant.*, etc. (ib., 1591); *Gradualia ac cantiones sacræ, quarum aliæ ad quatuor, aliæ vero ad quinque et sex voces editæ sunt* (lib. i., ib., 1607; lib. ii., ib., 1610); *Psalms, songs and sonets: some solemne, others joyfull, framed to the life of the words, fit for voyces or violes of 3, 4, 5 and 6 parts* (ib., 1611). Byrd also contributed to the following works: "*Musica Transalpina, Madrigales translated, of foure, five and six parts*" (London, 1588); "*Watson's First Sett of Italian Madrigalls Englished*" (ib., 1590); "*Parthenia, or the Maiden-head of the first Musick that ever was printed for the Virginalls*" (ib., 1600); "*Leighton's Teares and Lamentations of a Sorrowful Soule,*" part-songs (ib., 1614). Many of his virginal compositions are in the "*Virginal Book of Queen Elisabeth*" and in "*Lady Nevill's Virginal Book.*" Some of his services and anthems are in Barnard's "*Selected Church Musick*" (1641), and Boyce's "*Cathedral Music*;" many others are in MS. in the Aldrich, Hawkins, and Tredway collections. A mass in D minor and the "*Cantiones Sacræ,*" lib. i., are republished by the Musical Antiquarian Society, the former edited by E. F. Rimbault, and the latter by W. Horsley. —Grove, i. 286.

**CABALLERO, (MANUEL) FERNANDEZ**, born at Murcia, Spain, March 14, 1835; still living, 1888. Dramatic composer, pupil at the Conservatorio,



Madrid, of Soriano Fuertes in harmony, and of Hilarion Eslava in composition, for which he won the first prize in 1857. The following zarzuelas by him were given at Madrid: *Juan Lanas*; *La jardinera*; *El Vizconde de Letorieres*; *El cocinero*; *Frasquito*, 1867; *El primer dia feliz*, 1872; *El*

*atrevido en la corte*, 1872; *La revista del diablo*; *La clave*; *Las hijas de fulano*; *Luz y sombra*; *El vejo de encaje*; *La gallina ciega*; *Las nueve de la noche*; *Entre el Alcalde y el Rey*, *La Marsellesa*, *El siglo que viene*, 1876. He composed also religious music.—Fétis, Supplément, i. 137.

**CABALONE, MICHELE**, born in Naples in the beginning of the 18th century, died there in 1773. Dramatic composer, known as the first teacher of counterpoint of the violinist, Emmanuel Barbella. Works—*Operas: Alessandro nell' Indie*, given in Naples about 1770; *Adriano in Siria*. The library of the Conservatoire of Paris possesses the MS. of his oratorio, *La Passion*. —Fétis; Mendel, ii. 252.

**CABO, FRANCISCO JAVIER**, born at Naguera, Valencia, Spain, in 1768, died at Valencia in 1832. Organist, first at Santa Catalina, then at the Cathedral of Orihuela. Gifted with an excellent voice, he became in 1810 a singer in the Cathedral of Valencia, of which he was made organist in 1816, and maestro de capilla in 1830. His numerous compositions consist of masses, motets, vespers, psalms, and other religious music. —Fétis, Supplément, i. 138.

**CACCINI, GIULIO** (called Giulio Romano), born in Rome, 1558 or 1560, died in Florence, 1640. He studied the lute and singing under Scipione della Palla, and in 1578 went to Florence, where he stayed until his death. In 1579 he was in the service of the Medici court, but later he passed into the service of Giovanni Bardi, Count of Vernio. He had made exhaustive studies in counterpoint, and had proved himself a contrapuntist of no mean talent and skill, when he became inoculated with the reformatory ideas of Bardi, Corsi, Galilei, and the other Florentine music reformers. Grove is unquestionably wrong in saying that he was "neither harmonist nor contrapuntist." Pietro della Valle mentions his contrapuntal writings (See G. B. Doni, ii. 251), and before 1600 no one could properly be called a harmonist. He entered enthusias-



tically into the fight against counterpoint, and to him and Jacopo Peri is due the establishment of the stile rappresentativo, or expressive (dramatic) style of composition for a single voice with instrumental accompaniment. His *Nuove Musiche* (Florence, 1602) was an epoch-making work. He also worked in the field of opera, setting Rinuccini's *Euridice* entire, and writing other operas. Grove is again probably wrong in saying that he had anything to do with the composition of the same poet's *Dafne*. Caccini, besides being a composer of decided genius, was a singer of great repute in his day. Works: *Euridice* (Marescotti, 1600); *Il Rapimento di Cefalo* (parts of the choruses by Stefano Venturi del Nibbio, Piero Strozzi and Luca Bati); *Il Combattimento d' Apolline col Serpente*; *Le Nuove Musiche* (Flor-

*Giulio Caccini di Roma*

ence, Giorgio Marescotti, 1601, Florentine style, correctly, 1602).—Ambros, iv. 159.

CADAUX, JUSTIN, born at Albi (Tarn), France, April 13, 1813, died in Paris, Nov. 8, 1874. Dramatic composer, pupil at the Conservatoire, Paris, of Zimmermann on the pianoforte, and of Dourlen in harmony; settled at Bordeaux as pianoforte teacher, afterward became organist of the Protestant church in Paris, and in 1866 was made chef de copie at the Opéra, but could not endure the strain on his already weakened brain, and was finally committed to the asylum of Picpus. Works—Comic operas: *Axel*, given at Toulouse, 1834; *La chasse saxonne*, ib., 1839; *Les deux gentilshommes*, Paris, Opéra Comique, 1844; *Les deux Jacquet*, ib., 1852; *Le violon de Crémone*; *Le Sicilien*.—Fétis; do., Supplément, i. 138.

CADEAC, PIERRE, lived about the middle of the 16th century, at Auch, France, where he was master of the choristers. He wrote principally masses and motets. Works: *Moteta quatuor, quinque et sex*

voc., lib. i. (Paris, 1555); *Missæ tres*, etc., ad imit. mod; *Ad placitum*; *Ego sum panis*; *Levavi oculos* (ib., 1558); *Missæ cum quatuor*, etc., ad. imit. mod.; *Alma Redemptoris condita* (in a collection of masses published in Paris); *Missæ tres*, etc., on the chanson française, les Haut Boys (Paris, 1558); and motets found in *Quintus liber Motetorum* (Lyons, 1543); and also in Gardane's xii. *Missæ* (Venice, 1554); and in a col. *Missarum Musicalium* (Paris, 1556), —Fétis; Chor. et Fay., Biog. des mus., i. 111.

CADI DUPÉ, LE (The Duped Cadi), opéra-comique in one act, text by Lemonnier, music by Monsigny, represented at the Théâtre de la Foire Saint-Laurent, Paris, Feb. 4, 1761. Subject from the "Arabian Nights." The success of this work led to a friendship between Monsigny and the poet Sedaine, and to their collaboration in several more important operas. It was given, with changes by Gluck, at the French theatre in Vienna, and afterward, Dec. 1, 1783, at Döbbelin's Theatre, Berlin, in a German translation (*Der betrogene Kadi*) by André, with the music nearly rewritten by Gluck. The work was reproduced by Fuchs, 1878, at the two hundredth jubilee of the Hamburg Theatre.

CADMUS ET HERMIONE, lyric tragedy in five acts, and prologue, text by Quinault, music by Lulli, first represented at the Académie Royale de Musique, Paris, April, 1673. It was reproduced nine times, always with success, and six editions of the score were published (1673 to 1737). At the fifth reproduction, in 1690, the celebrated Mlle Maupin made her début in the character of Pallas.

CÆSAR, JOHANN MELCHIOR, born at Saverne, Alsatia, about the middle of the 17th century, died at Augsburg in 1692. Kapellmeister to the bishops of Bamberg and Würzburg in 1683, and at the Cathedral of Augsburg, in 1687. Works: *Trisagion Musicum*, etc., op. 1 (1683); *Missæ breves VIII.*, 4 vocibus et 2 violinis concertantibus ac totidem vocibus et violis, etc.,



## CAETANO

op. 2 (1687); *Lustige Tafelmusik* in VI. Stücken mit 60 Baletten, etc. (Würzburg, 1684).—Fétis; Chor. et Fay., i. 111; Gerber · Schilling, ii. 144.



Hermione, in *Cadmus et Hermione*.

CAETANO, Fra LUIZ DE, born at Felgueiras, Portugal, in 1717, died (?). Monk, and chorister of monastery at Lisbon. Work: *Corôa serafica de puras e fragrantas flores, pelo ardente affecto dos padres menores da provincia de Portugal para com summa melodia ser offerecida em acção de graças nos coros Franciscanos e no das mais religiões sagradas, todas amantes da pureza Marianna* (Lisbon, 1744).—Fétis; Vasconcellos, 32.

CAFARO (Caffaro), PASQUALE, called Caffarelli, born at San Pietro in Galantina, near Lecce, Naples, Feb. 8, 1708, died at Naples, Oct. 28, 1787. Dramatic composer, pupil of Leonardo Leo at the Conservatorio della Pietà, Naples. He was maestro of the Royal Chapel, and subsequently director of the Conservatorio. Works—Operas: *Ipermnestra*, given at Naples, 1751; *Antigono*, ib., 1754; *La Disfatta di Dario*, ib., 1756; *L' Incendia di Troja*, ib., 1757; *Arianna e Teseo*, ib., 1766;

*Il Cresco*, Turin, 1768; *Giustizia placata*, intermezzo, ib., 1769; *Olimpiade*, Naples, 1769; *Antigono*, ib., 1770; *Oratorio per l' Invenzione della Croce*, ib., 1747; *Betulia liberata*, sacred drama, ib., about 1778; *Il Figliuolo prodigo ravveduto*, oratorio; *Il Trionfo di Davidde*, do.; *Oratorio per S. Giovanni di Padua*; *Cantata a tre voci*, Naples, 1764; do., ib., 1766; do. a più voci, ib., 1769-75-81-85; *Mass for two choirs and orchestra* (1760); *Pastoral motet for 4 voices and orchestra*; *Litanies for 4 voices*; *Stabat Mater for 2 voices and organ*; *Miserere for 5 voices and organ*; *Psalm, motets*, etc. His air, *Bella luce che accendete*, was a great favourite.—Fétis; Burney, iv. 569; Chor. et Fay., i. 111; Mendel; Schilling.



CAFFEE-CANTATE, short dramatic cantata in the comic vein by Johann Sebastian Bach, text by Picander, although it is probable that Bach altered the dénouement himself.—Spitta, ii. 471.

CAFFRO, GIUSEPPE, born in Naples in 1766, died after 1808. Virtuoso on the oboe. He was placed in the Royal Chapel at Naples, and while still young went to Paris, where he became known as a successful performer at the Concerts Spirituels. He resided during his life in Holland, Germany, and Italy. Works: 3 concertos for oboe (Paris, 1790); 2 concertos for the same (Amsterdam, 1794); *Pot-pourri* for flute and violin, or flute and pianoforte (Rotterdam, 1795). Several of his MSS. are in the Conservatoire, Paris.—Fétis; Mendel; Schilling.

CAGLIOSTRO, opéra-comique in three acts, text by Scribe and Saint-Georges, music by Adolphe Adam, represented at the Opéra Comique, Paris, Feb. 10, 1844. Scene in 1780, in a salon at Versailles. The charlatan, who is already married to an

## CAGNONI

Italian singer who has become prima donna at San Carlo, Naples, wishes to marry a rich heiress, but has a rival in a young chevalier, who, at first the victim of his machinations, finally unmasks him. *Cagliostro*, opera by Johann Strauss, was given in Vienna at the Theater an der Wien, March, 1875. Published by Spina.

**CAGNONI, ANTONIO**, born at Godiasco (Voghera), Italy, Feb. 8, 1828, still living, 1888. Dramatic composer, pupil at the Milan Conservatorio of Ray and of Frasi in 1842-47, when he wrote his first operas, of which he had brought out six up to 1856. At that time he became maestro di cappella at Vigevano, and for several years wrote church music, which ranks among his best efforts. In 1863 he produced again a dramatic work, and has since written about twenty operas, most of which have met with success. Works: *Rosalia di San Miniato*, given at Milan, Teatro Carcano, 1845; *I due Savojardi*, ib., 1846; *Don Bucefalo*, ib., Teatro Rè, 1847; *Il testamento di Figaro*, ib., 1848; *Amori e Trappole*, Genoa, Teatro Carlo Felice, 1850 (partly rewritten and given in Rome, 1867); *La Valle d' Andorra*, Milan, Teatro della Canobbiana, 1851 (rewritten, and given at Genoa, 1861); *Giralda*, Milan, Teatro di Santa Radegonda, 1852; *La fioraja*, Turin, Teatro Nazionale, 1855; *La figlia di don Liborio*, Genoa, Teatro Carlo Felice, 1856; *Il vecchio della montagna*, Milan, Teatro della Scala, 1863; *Michele Perrin*, ib., Teatro dell' Accademia de' Filodrammatici, 1864; *Claudia*, ib., Teatro della Canobbiana, 1866; *La tombola*, Rome, Teatro Argentina, 1869; *Un capriccio di Donna*, Genoa, Teatro Carlo Felice, 1870; *Papà Martin*, Florence, Teatro Nazionale, 1871; *Il Duca di Tapigliano*, Lecco, 1874.—Fétis, *Supplément*, i. 140.

**CAHEN, ALBERT**, French amateur composer, known by the following works: *Jean le précurseur*, biblical drama, performed in part at the Concert National, Jan. 25, 1874; *Endymion*, mythological pastoral, do., Concert Danbé, Jan. 19, 1875; *Le bois*, comic

opera, Opéra Comique, Oct. 11, 1880.—Fétis, *Supplément*, i. 142.

**CAHEN, ERNEST**, born in Paris, Aug. 18, 1828, still living, 1883. Dramatic composer and pianist, pupil at the Conservatoire, where he obtained the first prize in harmony and accompaniment in 1847, and the second grand prix for composition in 1849. Works: *Le Calfat*, operetta, given at the Folies Nouvelles, 1853; *Le souper de Mezzetin*, do., ib., 1859.—Fétis, *Supplément*, i. 141.

**CAÏD, LE**, opéra-bouffe in two acts, in verse, text by Sauvage, music by Ambroise Thomas, first represented at the Opéra Comique, Paris, Jan. 3, 1849. Subject, the adventures of a French barber in Algeria. With a lively and original overture, melodious airs, and a brilliant finale, this operetta has won a deserved success.—Hanslick, *Moderne Oper*, 174.

**CAIFABRI, GIOVANNI BATTISTA**, Italian church composer of the second half of the 17th century; Roman school. Works: *Motetti a due e tre voci* (Rome, Mascardi, 1667); *Scelta di Motetti a quattro voci* (ib., 1675); *Salmi vespertini a do. per tutte le feste dell' anno*, op. 4 (ib., 1683).—Fétis.

**CAIGNET, DENIS**, born about the middle of the 16th century. Musician to the Duc de Villeroi. He obtained the prize at the Concours du Puy de Musique, at Évreux, in 1587, for a chanson for several voices, *Las! je ne voyrrai plus*. He set to music the Psalms of David, in 4 parts (Paris, 1607).—Fétis.

**CAIMO, GIUSEPPE**, born in Milan about 1540, lived till about 1585. Composer of madrigals and canzonets. The titles of his works which are known are: *Madrigali a cinque*, lib. i. (Venice, 1568); *Madrigali a 5, 6, 7, and 8* (Milan, 1571); *Madrigali a quattro*, lib. i. (Milan, 1581); *Madrigali a cinque*, lib. ii. (1582); *Canzonette a quattro*, lib. i. (Brescia, 1584); others in 1585. Some of his madrigals and chansons are in the *Col. Paradiso Musicale* (Antwerp, 1596).—Fétis; Gerber; Schilling.

**ÇA IRA**, a French revolutionary song, said to have been sung first when the Parisian mob marched to Versailles, Oct. 5, 1789. The words were suggested to Ladré, a street singer, by Lafayette, who remembered Franklin's favourite saying at each stage of the American revolution. The melody, composed by one Bécour or Bécourt, was originally a contre-danse, very popular under the title of Carillon national. It is said to have been a favourite motive of Marie Antoinette. This song, which incited the rabble to deeds of horror during the Reign of Terror, was prohibited by the law of the 18th Brumaire, 1799, but it generally made its reappearance in revolutionary times. The tune is given in Grove, I. 297.

**CAIUS MARIUS**, the famous Roman general (B.C. 157-86), is the hero of the following operas: *Cajo Mario*, Italian opera, music by Antonio Bioni, Ferrara, 1722; by Niccolò Piccinni, Naples, 1757; by Giuseppe Scolari, Milan, 1763; by Galuppi, Venice, 1764; by Anfossi, Venice, 1769; by Carlo Monza, Venice, 1777; by Cimarosa, Rome, 1780; by Bianchi, Naples, 1784; by Bertoni, about 1790; by Giordani, Venice, 1790. *Mario*, Italian opera, music by Johann David Heinichen, Dresden, 1719; and by Sanpieri (Conte di San Bonifazio), Bologna, 1869. *Mario fuggitivo*, Italian opera, text by Silvio Stampiglia, music by Giovanni Bononcini, Vienna, 1708; by Francesco Mancini, Naples, 1710.

**CAJANI, GIUSEPPE**, born in Milan in 1774, died in Paris in 1821. Composer of the following ballets, given in Milan: *Tavora ed Oliviera*; *La festa campestre*, 1797; *Demetrio*; *I finti filosofi*; *Eugenia e Rodolfo*, 1799; *Il filopemene*; *Adelaide ed Alfonso*; *I tre matrimoni*, 1805; *Le Danaide*; *Matilde e Radegondo*, 1816; *Romilda e Dezavedos*; *I Riti di Milo*, 1818 — *Fétis*.

**CAJO FABRICCIO**, Italian pasticcio, music by Handel, represented at Covent Garden Theatre, London, Dec. 4, 1733. In this work, the music of which is entirely

made up of selections from the composer's own works, Giovanni Carestini, the celebrated artificial contralto, made his first appearance in London.—*Rockstro*, Handel, 322; *Schœlcher*, Handel, 161.

**CALDARA, ANTONIO**, born in Venice in 1678, died in Vienna, Dec. 28, 1736. Dramatic composer; pupil in Venice of Legrenzi. He was for many years a singer in the ducal chapel of San Marco, but was appointed in 1714 maestro di cappella at Mantua. In 1718 he went to Vienna and became Kapellmeister to Charles VI., who was very fond of his music and took lessons of him in composition. He wrote operas and oratorios and much church music. Some of his cantatas on sacred subjects are for one, two, and three voices with elaborate orchestral accompaniment. His church work is hardly equal in quality to his fecundity, but some of it is remarkable for sublimity of style. His *Crucifixus* for sixteen voices, a chef-d'œuvre, was published by Teschner in 1840. Many of his church works are in the court libraries at Vienna and Dresden, others in the Santini collection. Works—Operas and sacred dramas: *Argene*, given in Venice, 1689; *Tirsi* (with Lotti and Ariosti), ib., 1696; *Le promesse serbate*, *Il trionfo della continenza*, ib., 1697; *Farnace*, ib., 1703; *Il selvaggio eroe*, ib., 1707; *Partenope*, *Sofonisba*, ib., 1708; *L' inimico generoso*, Bologna, 1709; *Costanza in amore vince l' inganno*, Macerata, 1710; *Atenaide*, Rome, 1711; *Tito e Berenice*, ib., 1714; *Il ricco epulone*, Venice, 1715; *Il giubilo della salza*, Salzburg, 1716; *Cajo Mario*, Vienna, 1717; *Coriolano*, *La verità nell' inganno*, ib., 1717; *La partenza amorosa*, Rome, 1717; *Astarte*, *Ifigenia in Aulide*, *La forza dell' amicizia*, Vienna, 1718; *Lucio Papirio dittatore*, *Sirita*, *Sisara*, *Tobia*, ib., 1719; *Assalone*, ib., 1720; *Naaman*, ib., 1721; *Giuseppe*, *Nitocri*, *Ormilda*, *Scipione nelle Spagne*, ib., 1722; *Euristeo*, ib., 1723; *Andromacca*, *Davidde*, *Giangiur*, ib., 1724; *La Griselda*, *Le profezie evangeliche*, *Semira-*

midè, *ib.*, 1725; *I due dittatori*, Venceslas, Gioas, Battista, *ib.*, 1726; *Don Chisciotto alla corte della duchessa*, Imeneo, Ornospade, *ib.*, 1727; *Gionata*, Mitridate, *ib.*, 1728; *Cajo Fabrizio*, Nabot, *ib.*, 1729; *La Passione di Gesù Cristo*, Vienna, 1730; *Daniello*, Santa Elena al Calvario, Demetrio, *ib.*, 1731; *L'asilo d'Amore*, Sedecia, *ib.*, 1732; *Demofonte*, *ib.*, 1733; *Gerusalemme convertita*, *La clemenza di Tito*, *ib.*, 1734; *Adriano in Siria*, Davidde umiliato, Enone, San Pietro in Cesarea, Gesù presentato nel tempio, *Le grazie vindicate*, *ib.*, 1735; *L'Olimpiade*, *Achille in Sciro*, *Ciro riconosciuto*, Temistocle, *ib.*, 1736; *L'ingratitude castigata*, *ib.*, 1737. Oratorios: *S. Firma*; *Santo Stefano*, primo rè d'Ungheria; *Le gelosie d'un amore utilmente crudele*; *La conversione di Clodario*, rè di Francia; *La frode della castità*; *Il trionfo dell'innocenza*; *Albigai*; *Sta. Francesca romana*; *La ribellione di Assalone*; *L'Assunzione della Beata Vergine*; *La castità al cimento*; *Il trionfo d'amore*; *La costanza in amore vince l'inganno*, pastoral; *Mas-*

*cester* in 1864, and became organist of St. Stephen's Church, and to the Corporation, and conductor of the musical and instrumental societies of Worcester. He won the special Glee Prize offered by the Manchester Glee Society, 1878, and the first prize for serious glee, Huddersfield, 1879. Professor at the Royal College of Music, London, since 1882; organist and conductor at Albert Palace, *ib.* Mus. Bac., Cambridge, 1878. Works: *The Widow of Nain*, cantata, Worcester Festival, 1881; *A Rhine Legend*, do. for women's voices, 1883; *Queen of May*, cantata; *Treasure Trove*, *A Moss-Rose-Rent*, operettas, 1883; *A Fishy Case*, children's operetta, 1883; *Old Knockles*, operetta (German Reed), 1884; *Humpty Dumpty*, prize glee, 1878; *Winter Days*, do., 1879; *Dickens' Series of Songs*; other glees and songs.

CALEGARI (Callegari), ANTONIO, born at Padua, Oct. 18, 1758, died there, July 22, 1828. Dramatic composer, chiefly known by an eccentric work published in Venice, and subsequently in Paris, entitled: *L'art de composer la musique sans en connaître les éléments* (1801, 1802), which he dedicated to Mme Bonaparte, who from that time took him under her protection. Works—Operas: *Le sorelle rivali*, 1784; *L'Amor soldato*, 1786; *Il matrimonio scoperto*, Venice, 1789.—Fétis; Mendel.

CALEGARI, CORNELIA, born at Bergamo in 1644, died (?). Pianist and singer, published her first collection of motets at the age of fifteen; in 1660 entered the convent of Santa Margherita, Milan, where by her organ playing and singing, she attracted multitudes of church goers. Works: *Motets for one voice* (1659); *Madrigals for do.*; do. for 2 voices; *Masses for 6 voices*, with instruments; *Vespers*, etc.—Mendel.

CALEGARI, FRANCESCO ANTONIO, born at Padua, about the end of the 17th century. Maestro di cappella of the Church of the Convent of the Cordeliers, Venice, in 1702, and at Padua, in 1724. Among his published works are: IX Salmi; Salve

*Antonio Caldara*

ses, motets, hymns, psalms, and cantatas; Sonatas for two violins and basso continuo (Amsterdam).—Fétis; Mendel; Schilling; Wurzbach.

CALDARERA, MIGUEL, born at Borgosésia, Italy, Sept. 28, 1702, died at Casale in 1742. He studied counterpoint at the age of fourteen in Milan, became a very clever musician, and was appointed maestro di cappella of the Church of S. Evasio, Casale, a post he occupied until his death. He left a great deal of church music in MS.—Fétis; Burney, iv. 533; Mendel.

CALDICOTT, ALFRED JAMES, born at Worcester, England, in 1842, still living, 1888. Dramatic composer, pupil at the Conservatorium, Leipsic, of Moscheles, Hauptmann, Plaidy, and Richter; settled at Wor-



Sanguis ; Cantate da Camera. He destroyed most of his church music when he took up the enharmonic style of the old Greek music, of which he thought he had discovered the principle ; but his writings in the new style met with no success.

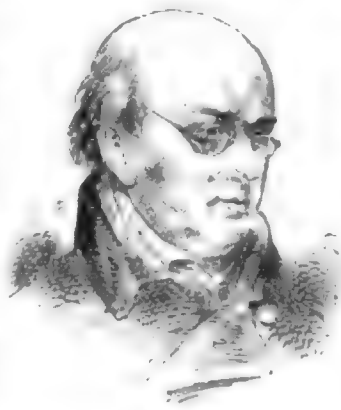
CALETTI-BRUNI. See *Cavalli*.

CALIFE DE BAGDAD, LE, opéra-comique in one act, text by Godard d'Aucourt (Saint-Just), music by Boieldieu, first represented at the Théâtre Favart, Paris, Sept. 16, 1800. Isaoun, Caliph of Bagdad, wishing to assure himself that he is loved for himself and not for his title, woos the beautiful Zé-tulbé in disguise. He is mistaken for a noted brigand, and the fright of Lémaide, Zétulbé's mother, is complete ; but, in spite of appearances, the heart of the young girl remains constant. The dialogue is lively and the music charming and fresh. The overture is one of the composer's best efforts. After more than eight hundred representations, this opera still keeps the stage. Il Califo di Bagdad, music by Manuel Garcia, was represented at the Teatro San Carlo, Naples, 1812, and at the Opéra Italien, Paris, March 22, 1817 ; and Adina, ossia il Califfo di Bagdad, music by Rossini, was given at the Teatro San Carlos, Lisbon, in 1813.—Pougin, Boieldieu, 62.

CALKIN, JOHN BAPTISTE, born in London, March 16, 1827, still living, 1888. Church composer, pupil of his father. Organist, precentor, and choir-master at St. Columba's College, Ireland, 1846-53 ; do. at Woburn Chapel, 1853-57 ; do. at Camden Road Chapel, 1863-68 ; do. at St. Thomas' Church, Elm Road, Camden Town, 1870-84. Professor at Guildhall School of Music. Works : Services, op. 40, 96, and in D, for parish choirs ; Morning and Evening Service, in G, 1883 ; Communion Service, op. 104 ; Te Deum in D ; Anthems ; Glees and Part-songs ; Songs ; Organ and pianoforte pieces ; Quartet for strings ; Quintet for do. ; Trio for pianoforte, violin, and violoncello ; Sonata for pianoforte and violoncello, etc.

CALLCOTT, JOHN GEORGE, born in London, July 19, 1821, still living, 1888. Son of John Wall Callcott ; is organist at Teddington. He was for twenty-four years accompanist of Henry Leslie's famous choir, now under Alberto Randegger. Works : Hallowe'en, cantata for solo voices, chorus, and orchestra ; The Golden Harvest, do. ; Songs, part-songs, and pianoforte music.

CALLCOTT, JOHN WALL, born at Ken-



sington, London, Nov. 20, 1766, died there, May 15, 1821. He learned the rudiments of music by frequenting the organ-loft of Kensington Church, and by attending the Chapel Royal and West-

minster Abbey, where Dra. Arnold and Cooke, and the elder Sale became interested in him. In 1783-85 he was deputy organist of St. George the Martyr under Reinhold. In 1785, Dr. Cooke introduced him to the orchestra of the Academy of Ancient Music, and his bias was then formed for glee writing. He won three of the four prize medals of that year for his catch : O beautiful fair ; his canon : Blessed is he ; and his glee : Dull repining sons of care ; and he received at Oxford the degree of Bachelor of Music. He took an active part in 1787, with Dr. Arnold and others, in the formation of the Glee Club ; was joint organist with Charles S. Evans of St. Paul's, Covent Garden, in 1788 ; and from 1792 to 1802 was organist to the Asylum for Female Orphans. In 1790 he took lessons from Haydn in instrumental composition to perfect himself in orchestral writing, and in 1793 studied the works of the best theorists, having projected a musical dictionary. Oxford gave him the degree of Doctor of Music in 1800 ; and he employed the following years on his dictionary, which was

## CALLCOTT

published in 1806. In the same year he was appointed lecturer on music at the Royal Institution, to succeed Dr. Crotch, but his mind gave way from over-work and he had to retire from public life. His works, consisting of glees, catches, and canons, were edited after his death by W. Horsley. —Grove; Fétis; Mendel.

**CALLCOTT, WILLIAM HUTCHINGS**, born at Kensington, London, in 1807, died there, Aug. 5, 1882. Organist, younger son of John Wall Callcott, and long a teacher in London, where he attained considerable distinction as a composer and arranger. He arranged many glees for three male voices, including some by his father. Among his most popular works are the song, *The Last Man*, to Campbell's words, and the anthem, *Give peace in our time, O Lord*.

**CALL FORTH THY POW'RS**, tenor air in D major, of Judas, in Handel's *Judas Maccabæus*, Part i.

**CALLIAS**, ou *Nature et Patrie*, heroic drama in one act, in verse, text by Hoffmann, music by Grétry, first represented at the Opéra Comique, Paris, Sept. 19, 1794.

**CALLIRHOË**, French tragic opera in five acts, with prologue, text by Roy, music by Destouches, represented at the Académie de Musique, Paris, Dec. 27, 1712. Subject, the story of Callirrhoe, who was loved by Coresus, priest of Dionysus (Pausanias, VII. 21). *Calliroe*, Italian opera, music by Sacchini, represented at Stuttgart, 1770; music by Felice Alessandri, Milan, 1778.

**CALLIRRHOË**, cantata, text by Barclay Squire, music by John Frederick Bridge, written for and first performed at the Birmingham (England) Festival, Aug. 30, 1888. —*Athenæum* (1888), II. 328; *Academy* (1888), II. 125, 159.

**CALM SEA AND PROSPEROUS VOYAGE**. See *Meeresstille und glückliche Fahrt*.

**CALMEZ, CALMEZ CETTE COLÈRE**. See *Ariodant*.

**CALVARY**, Spohr. See *Heilands letzte Stunden*.

**CALVEZ, GABRIEL**, a Spanish musician, living in Rome about the middle of the 16th century. Chorister at the Church of S. M. Maggiore. Composer of motets for four voices, published at Rome in 1540. One of these, *Emendemus in melius quæ ignoranter peccavimus*, furnished Palestrina with the theme for his mass, *Emendemus*. —Fétis; Mendel.

**CALVIÈRE, GUILLAUME ANTOINE**, born in Paris, in 1695, died at Versailles, April 18, 1755. Appointed organist of the King's Chapel in 1738, a position he occupied till his death. In common with most of the French organists of that time, his playing lacked style, and his harmony was not correct, but he was considered a good organist in France. He composed many motets for full chorus, and many organ pieces, which were never published. —Fétis; Burney, iv. 623; Mendel; Schilling.

**CALVISIUS, SETHUS** (Seth Kallwitz), born at Gorschleben, in Thuringia, Feb. 21, 1556, died in Leipsic, Nov. 24, 1615. The son of poor parents named Kallwitz, he contrived to attend the Magdeburg Gymnasium and the Universities of Helmstedt and Leipsic, and became an eminent musician and theorist. In 1580 he became Musik-Director of the Pauliner Church, Leipsic; in 1582 cantor at Schulpforta; was called to Leipsic to become cantor and Schulcollege of the Thomaschule in 1592, and was made Musik-Director of the same, in 1594. He devoted all his time and energies to this school, refusing offers from Wittenberg and Frankfort. Works: *Harmonia cantionum a M. Luthero*, etc. (1596); *Biciniorum libri duo* (1590 and 1612); *Teutsche Tricinia* (1603); *Der 150 Psalm für 12 Stimmen* (1615); *Der Psalter*



Dauids (Leipsic, 1617). Many of his motets and hymns in MS. are in the Library of the Thomasschule. His treatises are: *Melopeia* (Erfurt, 1582 and 1630); *Compendium musicæ practicæ* (Leipsic, 1594); *Auserlesene teutsche Lieder* (ib., 1603);

*Seißen Calvins.*

*Exercitationes musicæ duæ* (ib., 1600, 1611).—Grove; Fétis; Gerber; Mendel; Riemann; Schilling; Winterfeld, *Der evang. Kirchengesang*, i. 352.

CALVO, LORENZO, a monk, of the Venetian States, in the early part of the 17th century. He was musician in the Cathedral of Pavia. Works: *Symbolæ diversorum musicorum*, 2, 3, 4, 5 vocibus cantandæ (1626); *Canzoni sacre a 2, 3 e 4 voci*; *Raccolte I., II., III., IV.*; *Rosarium Litaniarum B. V. Mariæ* (Venice, 1626).—Fétis.

CAMACHO'S HOCHZEIT. See *Hochzeit des Camacho*.

CAMARGO, LA, opéra-comique in three acts, text by Vanloo and Leterrier, music by Lecocq, represented at the Théâtre de la Renaissance, Paris, Nov. 20, 1878. The principal characters are the celebrated danseuse Camargo and the notorious swindler Mandrin, called the Chevalier de Valjoly.—Clément and Larousse, 893.

CAMAUER, GODEFROID, born at Bergop-Zoom, Netherlands, May 31, 1821, died at Huy, Belgium, Oct. 14, 1884. Dramatic composer, pupil at the Conservatoire, Liège, of Daussoigne and Jalbeau. He settled at Huy, where he became maître de chapelle of the parish church. Works: *Grétry à Versailles*, comic opera, given at Huy, 1856; *Mass for four voices*; *Ouverture pastorale*; many choruses.—Fétis, *Supplément*, i. 142.

CAMBEFORT, JEAN, composer of the 17th century, died May 4, 1661. He was court musician to Louis XIV., superintendent of the king's chamber music, and court composer. He wrote several ballets and cantatas, and published a collection of

twenty-seven songs, entitled: *Airs de cour à quatre parties, de monsieur de Cambefort, maistre et compositeur de la musique de la chambre du Roy, à Paris, etc.* (1651). Another collection contains twenty-two airs, six from the Ballet royal de la Nuit, and one from the Ballet du Temps, dedicated to Cardinal Mazarin.—Fétis; Chor. et Fay, i. 114.

CAMBERT, ROBERT (sometimes, wrongly, Lambert), born in Paris about 1628, died in London in 1677. The son of a sword-cutler, he studied the clavicord under Chambonnières, and became organist at the college church of Saint-Honoré. In 1666 he was appointed superintendent of the music of Queen Anne of Austria, mother of Louis XIV. On June 28, 1669, the Académie Royale de Musique was created, and the license was given to Pierre Perrin (the originator of the scheme), who soon associated Cambert with himself. This license was withdrawn in favour of Lulli in 1672. In 1673 Cambert went to England, where he became bandmaster of a regiment and afterwards master of the music of Charles II., which post he held until his death. Cambert may be called the founder of the French opera. He was induced to apply his talent to dramatic composition by the Abbé Perrin, who was fired with ambition, by the performance in Paris, in 1647, of Peri's *Euridice*, to produce similar works for the French stage. The result of their collaboration was *La Pastorale*, universally styled the first French musical comedy, which was brought out at the Château d'Issy in April, 1659, and afterwards repeated at Vincennes by command of Louis XIV. Mazarin ordered another opera, *Ariane, ou le mariage de Bacchus*, which was given at Issy in 1661. *Adonis*, written in 1662, was never performed, and the score has been lost. The first work written for the new Académie de Musique was *Pomone*, given with great success in 1671. Cambert's works, as far as they are known, are: *La Pastorale*, 1659; *Ariane*, 1661; *Adonis*, 1662 (never given); *Pomone*, 1671 (parts



## CAMBINI

published by Ch. Ballard); *Les peines et les plaisirs de l'amour*, 1672 (part of the MS. score is in the National Library, Paris); *Airs à boire, à deux et à trois parties* (Paris, Robert Ballard, 1665; the bass part is in the Paris Library, the other parts are wanting). — Pougin, "*Les vrais créateurs de l'Opéra français*, Perrin et Cambert," in *Le Ménestrel* (1875–1876).

**CAMBINI, GIOVANNI GIUSEPPE**, born at Leghorn, Feb. 13, 1746, died in Paris, in 1825. Dramatic composer and violinist; pupil at Bologna of Padre Martini in 1763–66. Captured by corsairs, while on his way from Naples to Leghorn, and carried to Barbary, he was ransomed by a Venetian merchant, and went in 1770 to Paris. There he found a patron in the Prince de Conti, through whose influence Gossec, director of the Concerts Spirituels, successfully produced one of his symphonies. He became a prolific composer, writing sixty symphonies in a few years, and publishing much instrumental music. He wrote some dramatic music at this time, and music for pantomimes, became director of the Beaujolois Theatre in 1788, and chef d'orchestre at the Théâtre Louvois in 1791. His oratorio, *Le Sacrifice d'Abraham*, was given at the Concerts Spirituels in 1774, and *Joad* and a *Miserere* in 1775. He published *L'Art de moduler sur le violon* (1796); *Méthode pour flûte* (1799); and helped Garande to publish a musical paper, "*Tablettes de Polymnie*," in 1811. He lost his theatrical positions and was made director of the concerts of M. Armand Séguin, a rich business man of Paris who gave concerts in his own house. Works—Operas: *La statue*, 1784; *La Croisée*, 1785; *Les fourberies de Mathurin*, 1786; *Le tuteur avare*, *Colas et Colette*, *Le bon père*, 1788; *Nantilde et Dagobert*, 1791; *Les trois frères*, 1793; *Alcmène*, *Alcède*, and the ballet-opera, *Fêtes vénitiennes*, 1782. The last ten years of his life were spent in the hospital of Bicêtre. —Fétis; do., *Supplément*, i. 144; Mendel; Riemann, 144.

**CAMBIO, PERISSONE**, flourished in Venice about the middle of the 16th century. Singer in the ducal chapel of San Marco, Venice. His *canzone villanesche* are among the most genuine national songs of that period. Works: *Madrigali a quattro voci*, libro primo (Venice, Gardano, 1547); *Secondo libro de' Madrigali a cinque voci*, etc. (ib., 1548); *Canzone villanesche alla Napolitana* (ib., 1551).—Burney, iii. 214; Fétis.

**CAMERANA, LUIGI**, born in Piedmont in 1846, still living, 1888. Dramatic composer, maestro di cappella at the theatre of Savona. Works: *Patatrach e Patatrach*, operetta, 1872; *Don Fabiano dei Corbelli*, opera buffa, Turin, Teatro Balbo, 1874; *Gabriella Chiabrera*, opera seria, Savona, 1876; music to the melodrama *Alberto di Prussia*, performed in 1875.—Fétis, *Supplément*, i. 144.

**CAMERLOHER, PLACIDUS VON**, born in Bavaria about 1720, died at Freising, ib., in 1776. Organist, lutist, and violinist; canon of the basilica of St. Andrew at Freising, afterwards councillor and Kapellmeister to the Prince Bishop, there. He was noted as a teacher, and formed many distinguished pupils. Works: *Melissa*, opera, given in Munich, 1739; 6 symphonies for two violins, viola, bass, two horns, and two trumpets, op. 2 (Liège, 1760); do., op. 3 (Amsterdam, 1761); do., op. 4 (Liège, 1762); 24 quartets for two violins, viola, and bass; 18 trios for guitar, violin, and violoncello; 24 sonatas for two violins and bass; concerto for guitar, with two violins, viola, and bass; do., with two violins and bass; masses, motets, vespers, litanies, etc.—Fétis; Mendel; Schilling.

**CAMIDGE, JOHN**, born in York, England, in 1790, died there, Sept. 21, 1859. Organist from 1844 of York Cathedral, a position which his father, Matthew Camidge (1758–1844), held from 1803, and his grandfather, John Camidge (1734–1803), from 1756. He was graduated at Cambridge University as Bachelor of Music in



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1812, and as Doctor of Music in 1819 ; and he received the degree of Doctor of Music at Lambeth in 1855. The organ of York Cathedral, one of the largest in England, was constructed under his superintendence. Works : Cathedral music—a service, anthems, and fifty double chants ; six glees for three and four voices, etc.—Grove.

**CAMILLE, REINE DES VOLSQUES** (Queen of the Volsci), lyric tragedy in five acts, with prologue, text by Danchet, music by Campra, first represented at the Académie Royale de Musique, Paris, Nov. 9, 1717. Subject, Camilla, daughter of King Metabus, of the Volscian town of Privernum, who took part with Turnus against Æneas and was slain by Aruns, as related in the Æneid. Same subject treated in *Camilla*, music by Marco Antonio Bononcini, represented at Vienna about 1692, London, 1707 ; and music by Fioravanti, Italy, 1810 ; and in *Il trionfo di Camilla, regina de' Volsci*, music by Leo, Rome, 1726.

**CAMILLE, ou Le Souterrain** (The Vault), opéra-comique in three acts, text by Marsollier, music by Dalayrac, first represented at the Théâtre des Italiens, Paris, March 19, 1791 ; reproduced in 1844. Subject from the romance of " *Adèle et Théodore*," by Mme de Genlis. The same subject is treated by Paër, but less happily, in *Camilla, ossia il Sotterraneo*, text by Carpani, Venice, 1799, Vienna, 1801, and Paris, Opéra Italien, Nov. 5, 1804.

**CAMILLUS**, the famous Roman dictator (died *a.c.* 365), is the hero of the following operas : *Furio Camillo*, music by Sabadini, Parma, 1686 ; by Perti, Florence, 1692 ; by Pacini, Naples, 1841 ; *Il trionfo di Camillo*, music by Ciampi, London, 1750 ; by Gluck, Rome, 1754 ; by Porpora, Naples, 1760 ; and *Le triomphe de Camille*, music by Champein, written in Paris, about 1800, but not performed.

**CAMMARANO, LUIGI**, born in Naples in the early part of this century, died there in 1854. Dramatic composer, author of the following works : *I ciarlatani*, opera buffa,

given at Naples, Teatro del Fondo, 1839 ; *Il ravvedimento*, *ib.*, 1840.—Fétis ; *do.*, Supplément, i. 145 ; Mendel.

**CAMPAGNOLI, BARTOLOMEO**, born at Cento, near Bologna, Sept. 10, 1751, died at Neu-Strelitz, Nov. 6, 1827. Violinist, pupil of Dall' Occhia, in Modena of Paolo Guastarobba, and in Florence of Nardini. He served as violinist in the Pergola, Florence, and after leading the opera bands in Florence and Rome alternately for some years, became in 1776 Kapellmeister to the Prince Bishop of Freising, Bavaria. He was violinist to the Duke of Courland in Dresden, in 1778 ; travelled in 1783–86 in the north of Europe ; revisited Italy in 1788, was conductor at Leipsic from 1797 to 1818 ; and visited Paris in 1801. He wrote many concertos, sonatas, duos, and fugues for violins, and published : *L'art d'inventer à l'improviste des fantaisies et des cadences*, op. 17 ; *Sept divertissemens composés pour l'exercice des sept positions principales*, op. 18 ; *Nouvelle méthode de la mécanique progressive du jeu du violon*, op. 21. His 41 caprices pour l'alto-violon, op. 22, is of importance in the meagre catalogue of viola music.—Fétis ; Gerber ; Hart, *The Violin*, 242 ; Chor. et Fay, i. 115 ; Mendel ; Schilling ; Wasielewski, *Die Violine und ihre Meister*, 128.

**CAMPAJOLA, FRANCESCO**, born at Naples, May 8, 1825, still living, 1888. Dramatic composer, pupil of Pasquale Mandò, and at the Conservatorio of V. Fiado, Mario Aspa, Carlo Conti, Busti, Guglielmi and Mercadante. Works : *Papà Mullinotto*, opera, given at Naples ; *L' Olimpo*, *do.* ; *Igilda*, not performed ; *A Mass*, and other church music ; Songs and pianoforte pieces.—Fétis, Supplément, i. 145.

**CAMPANA, FABIO**, born at Leghorn, Italy, Jan. 14, 1819, died in London, Feb. 7 (2 ?), 1882. Dramatic composer, pupil of the musical lyceum, Bologna. About 1850 he settled in London, where he taught vocal music for many years. Works—Operas : *Caterina di Guisa*, given at Leg-

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born, 1838; Giulio d' Este, Rome, Teatro Apollo, 1841; Vanina d' Ornano, Florence, Teatro della Pergola, 1842; Luisa di Francia, Rome, 1844; Almina, London, 1860; Esmeralda, St. Petersburg, 1869. Canzonettas, romances, melodies, duos, etc. (Paris, Milan, London).—Fétis, Supplément, i. 145.



**CAMPANELLA, FRANCESCO**, born in Naples, Italy, Sept. 30, 1827, still living, 1888. Instrumental and vocal composer, pupil at the Conservatorio, Naples, of Genaro Parisi in harmony, of Carlo Conti in counterpoint, and of Mercadante in composition. He devoted himself to teaching the pianoforte and singing, and in 1855 became second maestro di cappella at the Teatro Nuovo. He has composed cantatas, sacred and secular, many choruses, songs, and pianoforte pieces, and part of the music of the opera buffa *La donna romantica* (with Buonomo, Ruggi, and Valante), given at the Teatro Nuovo, 1858.—Fétis, Supplément, i. 145.

**CAMPANELLI, LUIGI**, born in Florence in 1771, died (?). Violinist, pupil of Nardini. He was maestro di cappella at the court of Tuscany, and was appointed first violinist at the court of the King of Etruria, in 1802. His MS. compositions, known throughout Italy, consist of sonatas, duos, trios, and quartets for violin.—Fétis; Mendel.

**CAMPANELLO DI NOTTE, IL** (The Night Bell), operetta in one act, text and music by Donizetti, first represented in Naples, 1836. It was written to save a Neapolitan manager from ruin. Donizetti promised that he should have an operetta within a week, but he had no libretto. Recollecting the plot of a vaudeville, called *La Sonnette de Nuit*, which he had seen in Paris several years before, he adapted that, and set it to music, and in nine days it was

successfully performed and the theatre saved. In 1864 it was reproduced in St. Petersburg with much favour.

**CAMPBELL, ALEXANDER**, born near Callander, Perthshire, Scotland, Feb. 22, 1764, died in Edinburgh, May 15, 1824. Organist, and composer of songs which he published in two collections: one with an accompaniment for the violin (1792), the other with a harp accompaniment, published later. In 1816 he published Vol. I. of *Albyn's Anthology*.—Grove; Fétis; Mendel.

**CAMP DE GRANDPRÉ, LE**, ou *Le Triomphe de la République*, opera in one act, text by Joseph Chénier, music by Gossec, represented at the Opéra, Paris, Jan. 27, 1793. Composed in honour of the defenders of the country in 1792, after the Prussians and Austrians had been driven out of Champagne. It was preceded by a popular song by the same authors, entitled "*Ronde du camp de Grand-Pré*," which was sung everywhere to the accompaniment of clarinets, horns, and bassoons.

**CAMP DE SOBIESKI, LE**, opéra-comique in two acts, text by Dupaty, music by Kreutzer, represented at the Théâtre Feydeau, Paris, April 21, 1813.

**CAMP DU DRAP D'OR, LE** (Camp of the Cloth of Gold), opéra-comique in three acts, text by Paul de Kock, music by Rifaut, Leborne, and Batton, represented at the Opéra Comique, Paris, Feb. 23, 1828.

**CAMPELLI, CARLO**, lived at Siena about the end of the 17th century. He was the author of an opera, *Amor fra gl' impossibili*, represented in Siena, 1693.—Fétis; Chor. et Fay., Dict. des Mus., i. 115; Mendel.

**CAMPENHOUT, FRANÇOIS VAN**, born in Brussels in 1780, died there, April 24, 1848. Dramatic composer and tenor, pupil in singing of Plantade at The Hague (1807), and in harmony and composition of Navoigille, the elder, and of Saint-Amand at Amsterdam (1808), having at first studied the violin under Pauwels at Brussels, and entered the orchestra of the Théâtre de la

## CAMPION

**Monnaie.** Soon after he went on the stage as a tenor singer, first at Ghent, then at Brussels, Antwerp, Brest (1801-3), Paris (1804, 1814, and 1824), Amsterdam, The Hague (1807 and 1826), Rouen (1809-12), Lyons (1814-16), Bordeaux (1816-18), etc., and ended his career as a singer at Ghent in 1827, settling at Brussels in 1828 to devote himself to composition. He is the composer of the *Brabançonne* (1830). Works—Operas: *Grotius, ou Le château de Löwenstein*, given at Amsterdam, 1808; *Le passepartout*, Lyons, 1814; *L'heureux mensonge*, Bordeaux, 1819; *Les quatre journées*; *Gillette de Narbonne*; *Thérèse, ou La femme du pêcheur de Sorrente*; *Diane et Endymion*, ballet, Bordeaux, 1819; *Chœurs d'Atthalie* (Rouen, 1809); *Le réprouvé*, lyric scene for baritone, chorus, and orchestra; 9 cantatas with orchestra (1806-47); Choruses with and without orchestra; *La tempête, ou Une nuit en mer*, scene for baritone and chorus, 1846; 3 masses for 4 voices, chorus, and orchestra, executed at Sainte-Gudule, Brussels; *Te Deum*, *Tantum ergo*, psalms, etc.; Nocturnes, romances, and songs for one and two voices, with pianoforte.—Fétis; do., *Supplément*, i. 145; Mendel.

**CAMPION** (Campion), THOMAS, composer, in the earlier part of the 17th century, died in London, February, 1619. He published: *Observations on the Art of English Poesie* (1602); Two bookes of Ayres, The First containning Divine and Morall Songs, The Second, Light Conceits of Lovers, To be sung to the Lute and viols in two, three, or four parts; or by one Voyce to an Instrument (1610); Ayres for the Masque of Flowers, etc. (1613); A New Way of making Four parts in Counter-point by a most Familiar and Infallible Rule (about 1618), was annotated by Christopher Simpson in a second edition (1655). He wrote for all the masques and court ceremonies of his day, giving quaint and long titles to his compositions.—Grove; Fétis.

**CAMPIONI, CARLO ANTONIO**, born in Leghorn, Italy, about 1720, died (?).

Composer of church music, and of a celebrated *Te Deum* mentioned by Burney, who heard it performed in Italy by two hundred musicians (1767). He was *maestro di cappella* to the Grand Duke of Tuscany. His works were published in England, Germany, and Holland; his violin duets in seven volumes.—Fétis; Mendel; Schilling.

**CAMPISI, DOMENICO**, born at Regalbuto, Sicily, about the end of the 16th century. A Dominican monk who was made professor of theology to his order in 1629. Mongitore (*Bibl. Sicul.*, i. 166) says he was a clever composer, and gives the following list of his works: *Motetti a due, tre e quattro voci, con una computa*, lib. i., Palermo (1615); *Motetti a due, etc.*, lib. ii. (ib., 1618); *Floridus concentus binis, ternis, quaternis, et quinis vocibus modulandus* (Rome, 1622); *Lilia campi, binis, ternis, quaternis, etc.* (ib., 1623); *Lilia campi, seu Motetti et Laudi de B. V. M.*, etc. (ib., 1627).—Fétis; Mendel.

**CAMP OF SILESIA.** See *Feldlager* in Schlesien.

**CAMPRA, ANDRÉ**, born at Aix, Provence, Dec. 4, 1660, died at Versailles, July 29, 1744. Dramatic composer. He was at first a chorister in the Cathedral of Aix, then *maître de chapelle* of the Toulon Cathedral in 1679; at



Arles in 1681, and at Toulouse from 1683 to 1694, when he went to Paris, and became *maestro* at the college chapel of the Jesuits and *maître de musique* at Notre Dame. He was also master of the Royal Chapel, and director of music to the Prince de Conti. Next to Lulli he was considered the best dramatic composer of France, a supremacy which he held until the time of Rameau. Works—Operas, given in Paris, Académie



## CAMPS

Royale de Musique: *L'Europe galante* (opéra-ballet), 1697; *Le Carnaval de Venise* (do.), 1699; *Aréthuse* (do.), 1701; *Hésione*, 1700; *Tancrède*, 1702; *Les Muses* (ballet), 1703; *Iphigénie en Tauride* (with Desmarest), *Télémaque*, 1704; *Alcine, Le triomphe de l'amour*, 1705; *Hippodamie*, 1708; *Les fêtes vénitienes* (opéra-ballet), 1710; *Idoménée, Les amours de Mars et Vénus* (opéra-ballet), 1712; *Télèphe*, 1713; *Camille*, 1717; *Les ages* (opéra-ballet), 1718; *Achille et Déidamie*, 1735. The following ballets and divertissements were written for the court: *Vénus*, 1698; *Le destin du nouveau siècle*, 1700; *Les fêtes de Corinthe*, 1717; *La fête de l'Ile Adam*, 1722; *Les Muses rassemblées par l'Amour*, 1723; *Le génie de la Bourgogne*, 1732; *Les noces de Vénus*, 1740. He published three books of cantatas (1708); Five books of motets (1706, 1710, 1713).—Pougin, André Campra (Paris, 1861); Fétis; do., Supplément, i. 146; Burney, iv. 607; Mendel; do., *Ergänz.*, 53; Riemann.

CAMPS Y SOLER, OSCAR, born, of Spanish parents, at Alexandria, Egypt, Nov. 21, 1837, still living, 1888. Pianist, pupil at Florence, of Doehler, and studied counterpoint and composition at Naples under Mercadante. Works: *Gran cantata* for three voices, which was brought out at Madrid, and a number of vocal pieces and pieces for pianoforte. He has written also theoretical works.—Fétis, Supplément, i. 147; Riemann, 145; Mendel, *Ergänz.*, 53.

CAMUS, ANDRÉ, born in Paris in 1731, died there in 1777. Tenor singer, and composer of church music. He was at first a page and one of the court musicians to the King, and a pupil of the Abbé Madin. In 1746, when he was only fifteen years old, his first success was gained by the performance of his psalm, *Qui confidunt in Domino*. The beauty of his voice procured him the position of tenor in the Royal Chapel.—Fétis; Mendel.

CAMUS, PAUL HIPPOLYTE, born in Paris, Jan. 26, 1796, died (?). Celebrated

flutist and composer for his instrument; pupil of Wunderlich at the Conservatoire, Paris, in 1806. Became first flute at several of the important theatres of Paris, and at last entered the orchestra of the Italian Opera. Works: *Duos pour deux flûtes*, op. 2; *Trois grands duos*, liv. 2; *Fantaisie sur un air écossais pour flûte et piano*; *Trois grands duos pour flûte*, op. 11; 24 sérénades composées d'airs nationaux variés, op. 1 (Paris), and many others mentioned by Fétis.—Fétis; Schilling.

CANDEILLE, PIERRE JOSEPH, born at Estaires, Flanders, Dec. 8, 1744, died at Chantilly, April 24, 1827. Dramatic composer, pupil at the Royal Academy, where he was afterwards instructor. Among his works are several operatic arrangements of well-known poems, such as *Laure et Pétrarque*, 1780, and many new arrangements of old operas. His operas did not fulfil the promise of his motets, given at the Concerts Spirituels. Works—Operas: *Laure et Pétrarque*, given at court, 1778; *Pizarre, ou la Conquête du Pérou*, Opéra, 1785; *La Mort de Beaurepaire*; *Les fêtes Grecques et Romaines*, 1777; *L'Amour et Psyché* (1780); *Lausus et Lydie* (1786); *Ladislas et Adélaïde* (1791); *Les jeux Olympiques*; *Brutus* (1793).—Fétis; Mendel.

CANETTI, FRANCESCO, born at Crema, Lombardy, about the middle of the 18th century, still living in 1812. Dramatic composer, maestro di cappella of the Cathedral of Brescia, and one of the eight members of the musical department of the Institute of Italy. He produced an opera buffa, *l'Imaginario*, at Brescia in 1784. He is also known by a Mass for eight real voices, in the style of fugued counterpoint, which is considered a masterpiece.—Fétis; Mendel.

CANIS, CORNEILLE, born in Ghent, flourished in the 16th century, died before 1556. Singing master of Notre Dame, Antwerp. Works: Canons published in the Antwerp and Louvain collections of songs, printed about 1544. Dr. Burney quotes also a French song, "Ta bonne grâce et



## CANNABICH

*maintien gracieux.*"—*Biog. nat. de Belg.*, iii. 286; *Fétis*; *Mendel*; *do.*, *Ergänz.*, 53.

**CANNABICH, CARL**, born in Mannheim in 1769, died in Munich, May 1, 1806. Dramatic composer and violinist, son and pupil of Christian Cannabich; studied the violin under Eck, harmony under Grätz, and composition in Italy under P. Winter. He was Musik-Director at Frankfort-on-the-Main, 1796–1800, and succeeded his father in 1798, in Munich, as director of court concerts. In 1805 he was sent by his government to Paris to study the method of teaching at the Conservatoire. Works: *Orpheus*, *Palmer und Amalie*, operas, given in Munich, 1800; *Gedächtnissfeyer Mozarts*, cantata (Hamburg, 1797); *Deutsche Lieder* (Munich, 1798); 14 variations for harpsichord on the air, *A Schüsserl und a Reindl* (Munich, 1798); Variations for harpsichord, No. 2 (Munich, 1799); Trios for 2 violins and viola, op. 3; Duos for flute and violin, op. 4; Canzonette for 3 and 4 violins (Munich, 1801); Overtures, symphonies, concertos, etc.—*Allgem. d. Biogr.*, iii. 760; *Allgem. mus. Zeitg.*, viii. 529, 554; *Fétis*; *Gerber*.

**CANNABICH, CHRISTIAN**, born at Mannheim in 1731 (1742?), died in Frankfort-on-the-Main, in 1798. Dramatic composer and violinist, pupil of Johann Stamitz, then studied for three years in Italy, chiefly under Jommelli, and returned to Mannheim in 1763. He was made Concertmeister and conductor of the Italian opera in 1765, musical director in 1775, and in the same capacity removed with the court to Munich in 1778. He was one of the foremost solo-violinists of Germany, and excelled still more as a teacher of his instrument and as an orchestra conductor. Works—Operas: *Azakin*, given at Mannheim, 1778; *La Croiséc*, Paris, 1788; *Elektra*, *Angelica* (operetta), Munich, 1792; *La descente d'Hercule aux enfers*, ballet; *Corthey und Thelair*, *do.*, Munich, Berlin, 1794; other ballets; 3 symphonies for grand orchestra; 6 quartets for violin, flute, viola, and bass, op. 1 (The

Hague); 6 trios for two violins and violoncello, op. 3 (Mannheim); 6 duos for flute and violin, op. 4 (*ib.*, 1767); 6 quartets for two violins, viola, and bass, op. 5 (Mannheim); 3 concertos for violin solo, two violins, viola, and bass; 6 symphonies concertantes for two flutes, two violins, viola, and bass, op. 7 (Paris, 1769).—*Allgem. d. Biogr.*, iii. 759; *Fétis*; *Mendel*; *Schilling*.

**CANNETI, FRANCESCO**, born at Vicenza, Italy, in 1809, died there, August, 1884. Dramatic and church composer, pupil of Pilotti at Bologna. Works: *Emilia*, opera, Vicenza, 1830; *Francesca da Rimini*, *do.*, *ib.*, 1843; *Requiem Mass* (Milan, Luc-ca); *Tantum Ergo* for six voices (*ib.*).—*Fétis*, *Supplément*, i. 147.

**CANNICIARI, Don POMPEO**, flourished in the beginning of the 18th century, died in Rome, Dec. 29, 1744. Maestro at S. M. Maggiore from 1709 till his death. He bequeathed his large musical library to that basilica, but it was eventually dispersed. Several of his pieces are in the Santini Library, notably: 3 masses for four, and 1 for five, 6 for eight, and 4 for sixteen voices; 4 motets for four, and 10 for eight voices; 2 Magnificats for four voices, with organ accompaniment; and an Ave Maria for eight voices.—*Grove*; *Fétis*; *Mendel*.

**CANOBY, GUSTAVE**, born (in France?) about 1830, still living, 1888 (?). Dramatic composer, pupil at the Conservatoire, Paris; became maître de chapelle of the church at Passy. Works: *La médaille*, *Un drame en l'air*, operettas, given at the Bouffes Parisiens, 1865; *La coupe et les lèvres*, grand opera.—*Fétis*, *Supplément*, i. 147.

**CANOGIA, JOSÉ AVELINO**, born at Oeiras, Portugal, Nov. 10, 1784, died in Lisbon in 1842. Clarinet player, professor in the Lisbon Conservatorio. He played with success in Paris, London, and other cities, and wrote concertos, fantasias, and variations for his instrument, published in Paris and London.—*Fétis*, *Supplément*, i. 148; *Mendel*, *Ergänz.*, 53.

## CANTATA

**CANTATA FESTO ASCENSIONIS CHRISTI.** See *Wer da glaubet und getauft wird*.

**CANTATA PER OGNI TEMPO.** See *Ich hatte viel Bekümmerniss*.

**CANTIAMO, FACCIAM BRINDISI.** See *Elisire d' Amore*.

**CANTONE, Padre SERAFINO**, born in Milan about the end of the 16th century, died (?). Organist of the Cathedral of Milan. A monk of the Monastery of S. Simpliciano, he was one of the first composers to introduce concerted pieces in the florid style. Several of his canzonets, cantatas, and motets are given by Fétis, and Bodenschatz has inserted one of his motets for eight voices in *Florilegium Portense*.—Fétis; Mendel.

**CANUTI, GIOVANNI ANTONIO**, Italian composer of the 18th century, born at Lucca. He brought out an opera, entitled *Rodelinda*, at Lucca in 1724.—Fétis, Supplément, i. 148.

**CANZONA DI RINGRAZIAMENTO** in modo lidico, offerta alla divinità da un guarito (Song of thanksgiving in the Lydian mode, offered to the Deity by one cured of sickness). The title of the third movement, *Molto adagio*, of Beethoven's string quartet in A minor, op. 132.

**CAPECE, ALESSANDRO**, born at Terrena, in the Abruzzi, in the middle of the 16th century, died (?). Maestro di cappella of the cathedral of Ferrara under Cardinal Mazoletto. Works: *Il Primo libro de' Madrigali a quattro, cinque et otto voci*, op. 5 (Rome, 1616). *Otto Magnificat sopra li tuoni dell' Ecclesia*, op. 4 (Venice, 1616); *Sacri concerti d' un vago e nuovo stile, a 2, 3 e 4 voci*, op. 10. Fétis gives a long list of other works.—Fétis; Mendel.

**CAPECELATRO, VINCENZO**, born in Naples in 1815, died in Florence, Oct. 7, 1874. Dramatic composer, pupil of the Conservatorio of San Pietro, Naples. Works—Operas: *La mansarde des artistes*, given at Naples, 1837; *Mortedo*, Naples, 1847; *Gaston de Cleauley*, Florence, 1855. He

went to Paris, became a singing teacher, and published there a collection of romances and nocturnes entitled: *L'Écho de Sorrente*. He also published music for the pianoforte at Milan.—Fétis; do., Supplément, i. 148; Mendel, *Ergänz.*, 54.

**CAPELLETTI, CARLO**, Bolognese dramatic composer, contemporary. He is a pupil of Mattei, and member of the *Accademia Filarmonica*. Works.—Operas: *La contessina*, given in Bologna, 1830; *L' amor mulinaro*, Ferrara, 1837; *Il sindaco burlato*, Bologna, 1844; *La capanna Moscovita*.—Fétis; do., Supplément, i. 149; Mendel.

**CAPELLO, Abbate GIOVANNI MARIA**, born in Parma in the 17th century, died there in 1728. Dramatic composer, canon of the Cathedral, and composer to the court of Parma. Works—Operas: *Rosalinda*, given in Venice, 1692; *Climene*, Rovigo, 1700; *Griselda*, ib., 1710; *Giulio Flavio Crispo*, Venice, 1722; *Mitridate, rè di Ponto*, ib., 1723.—Fétis; Mendel.

**CAPELLO, GIOVANNI MARIA**, born in Venice about the end of the 16th century. Organist of S. M. delle Grazie, Brescia. He was the author of thirteen books of masses and psalms, the ninth of which was published at Venice in 1616.—Fétis; Mendel.

**CAPILUPI, GEMINIANO**, born in Modena, about 1560, died there, Aug. 31, 1616. Vocal composer, pupil of Orazio Vecchi. Little of his history is known, but according to Spaccini and Tiraboschi, he intrigued in 1604 to displace Vecchi, his master, as maestro of the Cathedral of Modena. Works: *Motetti a 6 e 8 voci, libro primo* (1603); *Madrigali a cinque voci, libro 1 et 2* (1608). A collection of thirty pieces, canzonets for 3 voices, by Capilupi and Vecchi are in the Liegnitz Library.—Fétis; Mendel.

**CAPITAINE FRACASSE, LE**, opéra-comique in three acts and six tableaux, text by Catulle Mendès, music by Émile Pessard, first represented at the Théâtre

## CAPITAINE

**Lyrique**, Paris, July 2, 1878. The libretto is an adaptation of Théophile Gautier's novel of the same title (1863).

**CAPITAINE HENRIOT, LE**, opéra-comique in three acts, text by Gustave Vaez and Victorien Sardou, music by Gevaert, represented at the Opéra Comique, Paris, Dec. 29, 1864. The libretto, left unfinished by Vaez, was finished by Sardou. Capitaine Henriot is Henri IV., and the time is 1570, during the siege of Paris.

**CAPOANI, GIOVANNI FRANCESCO**, born at Bari, lived about 1550. History unknown; several of his compositions are in the first book of the "Authors of Bari," published by Antiquis at Venice, in 1585.—Fétis; Mendel.

**CAPOLLINI, MICHELANGELO**, Italian composer of the 17th century. He wrote the music to a sacred drama entitled: *Lamento di Maria Vergine, accompagnato delle Lagrime di Santa Maria Maddalena e di S. Giovanni per la morte di Gesù Christo, rappresentato in musica in stile recitativo nella chiesa de' Santi Innocenti di Mantua* (1627).—Fétis; Mendel, ii. 310.

**CAPOTORTI, LUIGI**, born at Molfetta, Italy, in 1767, died at San Severo in 1842. Dramatic composer, pupil at the Conservatorio di S. Onofrio. Works—Operas: *L'impegno superato*, given at Naples, 1802; *Obedde ed Alamaro*, ib., 1803; *Ciro*, and *Enea in Cartagine*, ib., 1805; *Bref il sordo*, Naples and Rome, 1813; *Marco Curzio*, Naples, 1813; *Ernesta e Carlino*, ib., 1815. He wrote also a grand cantata, given at Naples, composed to Ricci's words.—Fétis; do., Supplément, i. 149; Mendel.

**CAPPONI, GIOVANNI ANGELO**, lived in the 17th century. He published a collection of masses and psalms for eight voices, and a miserere for nine voices (Rome, 1650); Litanies and psalms for five voices (ib., 1654).—Fétis; Mendel.

**CAPPUS, JEAN BAPTISTE**, born in Dijon, France, about the beginning of the 18th century, died about 1770. He was maitre de musique at the Dijon Academy.

**Works**: *Premier livre de pièces de viole et de basse continue* (Paris, 1730); *Premier recueil d'airs sérieux et à boire* (Paris, 1732); 2d recueil (ib.), *Sémélé, ou la naissance de Bacchus*, cantate à deux voix avec symphonies (1732); *Plaisirs de l'hiver* (1730), played at Versailles before the Queen; *Méthode de Musique*.—Fétis; Mendel.

**CAPRANICA, MATTEO**, born in Rome, lived about the middle of the 18th century. His opera, *Aristodemo*, was played at the Argentina Theatre, Rome, in 1746. He finished the opera of *La finta Frascatana*, which Leo left incomplete at his death. Reichardt also makes mention of a *Salve Regina* for soprano, with an accompaniment for stringed instruments, written by Capranica.—Fétis; Mendel.

**CAPRON, ———**, violinist, pupil of Gaviniés, first appeared at a Concert Spirituel in 1768. He published six sonatas for the violin, op. 1; and in 1770, six quartets, op. 2 (1769).—Fétis.

**CAPTIVE, LA**, rêverie for a contralto voice with orchestra, by Hector Berlioz, op. 12, to words by Victor Hugo. Published in full score, and pianoforte score, by Richault, Paris.

**CAPUANA, MARIO**, maestro di cappella of the Senate and of the Cathedral of Noto, Sicily, about the middle of the 17th century. Works: *Motetti a 2, 3, 4, e 5 voci*, op. 3 (Venice, 1649); *Messa de' Defonti, a 4 voci* (ib., 1650).—Fétis.

**CAPUANO, GIUSEPPE**, born in Naples, March 3, 1830, still living, 1888. Pupil of Giuseppe Correggio. He has written masses and much church music, and is the author of a musical treatise entitled: *Un nouveau livre*.—Fétis, Supplément, i. 150; Mendel, *Ergänz.*, 54.

**CAPULETTI ED I MONTECCHI, I** (The Capulets and the Montagues), Italian opera in three acts, text by Romani, music by Bellini, first represented at La Fenice, Venice, March 12, 1830, in Paris, Jan. 10, 1833, and at the King's Theatre, London,



## CAPUTI

July 20, 1833. Libretto from Shakespeare's "Romeo and Juliet." The music was written in fifteen days to relieve the manager of the Venice theatre from difficulty, and the work proved a decided success. The rôle of Tebaldo was cast for Rubini, and the parts of Romeo and of Juliet for Giuditta and Giulia Grisi. In Paris and in London Romeo was sung by Mme Pasta. This opera is usually given with a fourth act, added by Vaccai. See *Roméo et Juliette*.

**CAPUTI, ANTOINE**, Italian composer who lived in 1754. He settled in Germany, where he produced an opera, *Didone abbandonata*. He composed also in 1760 a concerto for flute which remains in MS.—Fétis; Mendel.

**CAPUZZI, GIUSEPPE ANTONIO**, born in Brescia, in 1740, died in Bergamo, March 28, 1818. Dramatic composer and violinist; pupil of Nazari, and in composition of Bertoni. In 1796 he produced in London a ballet, *La villageoise enlevée, ou les corsaires*. Other works: 3 books of quintets; 2 books of quartets; 2 violin concertos (Venice).—Fétis; do., *Supplément*, i. 150; Mendel.

**CARACCILO, LUIGI**, born at Andria (Bari), Italy, Aug. 10, 1849, died in London, Aug. 2, 1887. Dramatic composer, pupil at the Naples Conservatorio in 1863; studied the organ and harmony under Carlo Conti and Mercadante; settled in London as vocal teacher. Works: *Goffredo sotto le mura di Gerusalemme*, cantata, Naples; *Maso il Montanaro*, opera, Bari, 1874; many songs.—Fétis, *Supplément*, i. 150.

**CARACCILO, PASQUALE**, Marchese d'Arena and Duca di Sorrento, flourished, probably at Naples, about the end of the 18th and the early part of the present century. Amateur composer of church and chamber music. Works: *Il ritorno*, cantata for three voices; *Il finto pastore*, do.; *L'amor costante*, do.; *Coriolano*, do. for four voices; Cantata for tenor and bass; do. for three voices, chorus, and orchestra, performed at the Palazzo Calabritto, Naples,

1816; 2 masses with full orchestra; *Dixit Dominus*, *Salve Regina*, *Magnificat*, *Credo*, *Tantum Ergo*, with do.; 2 motets for two choruses and orchestra; Quartet for piano-forte, flute, clarinet, and viola; Nocturne for violas and wind instruments.—Fétis.

**CARACTACUS**, English drama, text by Mason, music by Thomas Augustine Arne, represented in London, 1776. This was Dr. Arne's last dramatic composition. A dramatic ballet, music by Henry R. Bishop, was given in London, 1806. *Carattaco*, Italian opera, music by Johann Christian Bach, London, 1767; lyric tragedy, text by Peretti, music by Catelani, Modena, 1841.

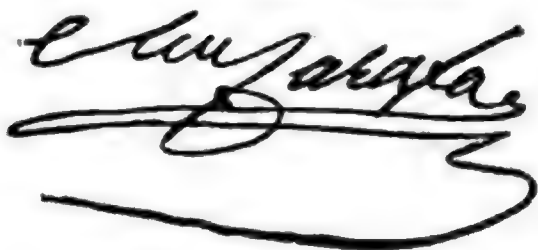
**CARAFÀ, MARZIO GAËTANO**, Prince of Colobrano and Duke of Alvito, born at Naples in 1798, died (?). Amateur composer of church and chamber music; cousin of Michele Carafa; pupil of Gabriele Prota, of Salini (1808), and of Fioravanti (1811). Works: *Miserere* for four voices (1819); *Dafne*, cantata for four voices and orchestra (1819); *Requiem mass* for twelve voices and orchestra (1821); do. for four male voices; *Miserere* for eight do.; Choruses to Manzoni's tragedy *Il Conte della Carmagnola*; do. to Adelchi; two paraphrases of Christus, for six male voices; many pieces for four voices; about fifty airs for different voices.—Fétis.

**CARAFÀ (DE COLOBRANO,) MICHELE (ENRICO)**, born in Naples, Nov. 17, 1787, died in Paris, July 26, 1872. Dramatic composer, second son of the Prince of Colobrano and Duke of Alvito; first instructed by the organist Fazzi, then pupil of Francesco Ruggi, and of Fenaroli in harmony and composition; and in Paris of Cherubini in counterpoint and fugue. He then entered the army and became an officer in the guard of Murat, in whose suite he took part in the Russian campaign of 1812, and was made chevalier of the Legion of Honour. After the downfall of Napoleon he left the army and took up music as a profession, bringing out his operas in Naples, Milan, Venice, Rome, Vienna, and Paris, where he



## CARAPELLA

settled in 1827. He was made a member of the Institut in 1837, director of the *Gymnase de musique militaire* in 1838, and professor of composition at the *Conservatoire* in 1840. Works—Operas: *Il fantasma*, given at Naples about 1802; *Il vascello d'occidente*, ib., Teatro del Fondo, 1811; *La gelosia corretta, ossia Mariti aprite gli Occhi*, ib., Teatro de' Fiorentini; *Gabriella di Vergi*, ib., Fondo, 1816; *Ifigenia in Tauride*, ib., San Carlo, 1817; *Berenice in Siria*, ib., 1818; *Adele di Lusignano*, Milan, Scala, 1817; *Elisabetta in Derbyshire*, Venice, 1818; *Il sacrificio d'Epito*, ib., 1819; *I due Figaro, ossia il Soggetto di una commedia, opera buffa*, Milan, Scala, 1820; *Tamerlano* (written in Rome, 1822); *La capricciosa ed il soldato, ossia Un momento di lezione*, Eufemia di Messina, Rome, 1823; *Abufar, ossia La famiglia Arabe*, Vienna, 1823; *Il sonnambulo*, Milan, Scala, 1824; *Aristodemo*; *Gli Italici e gli Indiani*; *Jeanne d'Arc*, Paris, Opéra Comique, 1821; *Le Solitaire*, ib., 1822; *Le valet de chambre*, ib., 1823; *L'auberge supposée*, ib., 1824; *La belle au bois dormant*, Opéra, 1825; *Sangarido, Masaniello, ou Le pêcheur napolitain*, Opéra Comique, 1827; *La Violette* (with Leborne), ib., 1828; *Jenny*, ib., 1829; *Le nozze di Lammermoor*, Théâtre Italien, 1829; *L'auberge d'Auray* (with Hérold), Opéra Comique, 1830; *Le livre de l'ermite*, ib., 1831; *L'orgie ballet*, Opéra, 1831; *Natalie, ou La laitière suisse*, do., (with Gyrowetz), ib., 1832; *La prison d'Edimbourg*, *Une journée de la Fronde*, Opéra Comique, 1833; *La grande-duchesse*, ib., 1835; *Thérèse*, ib., 1838; *Il natale di Giove*, cantata; *Achille e Deidamia*, do.;



*Sœur Agnès, ou La religieuse*, lyric scene; *Messa di Gloria* for 4 voices; *Messa di Re-*

*quiem*; *Stabat Mater*; *Ave verum*, for tenor solo with chorus and orchestra; *Soli* for different wind-instruments, with orchestra.—Clément, *Mus. célèbres*, 368; Fétis; do., *Supplément*, i. 151; Mendel; Schilling.

CARAPELLA, TOMMASO, born in Naples about 1680, died (?). He was *maestro di cappella* in his native city. Works: *Canzoni a due voci* (Naples, 1728); *Miserere* for 4 voices; *Peleo e Teti*, cantata (1714); *Choruses* for *Il Domiziano*, a tragedy; *Il trionfo della castità*, oratorio (1715); *La battaglia spirituale*, oratorio.—Fétis; Mendel.

CARASALI, ODOARDO, born in Pisa, Italy, lived in the first half of the 18th century. He was *maestro di cappella* to the Princess Roccella. He produced an opera buffa which from its title seems to have been written in patois, *Le Mbroglie d'Ammore*, Naples, 1736.—Fétis, *Supplément*, i. 152.

CARASUX (Carausaux), born in Arras about the middle of the 13th century. Six of his songs are extant, four of which are in the MS. department of the National Library, Paris.—Fétis; Mendel.

CARAVANE DU CAIRE, LA, opera in three acts, text by Morel de Chedeville, music by Grétry, represented at Fontainebleau, Oct. 30, 1783, and at the Académie Royale de Musique, Paris, Jan. 15, 1784. Morel de Chedeville is a pseudonym for the Comte de Provence, afterwards Louis XVIII. The work, notwithstanding its want of local colour, achieved a great success, being played more than five hundred times. The overture was for a long time a favourite, and the air "*Victoire est à nous*" very popular.

CARBONEL, JOSEPH FRANÇOIS NARCISSE, born of French parents, in Vienna, May 10, 1773, died at Nogent-sur-Seine, Nov. 9, 1855. Composer, son of Joseph Noël Carbonel, a well known tambourine player, who was his first instructor; admitted to the *École royale de chant*, Paris, at its foundation in 1783, studied the piano-forte under Gobert, harmony and composition under Rodolphe and Grosse, singing

## CARCANO

under Piccinni and Guichard; and subsequently pupil of Richer and Garat. He became a celebrated professor of singing, and published some sonatas and instrumental music, and some romances for the voice.—Fétis; Mendel.

**CARCANO, GIUSEPPE**, born at Crema, Lombardy, in 1703, died (?). Dramatic composer, maestro di cappella at the Conservatorio degl' Incurabili, Venice, in the library of which many of his MSS. are preserved. One of his cantatas, *La concordia del tempo colla fama*, for seven voices and orchestra, was performed by the scholars of the Conservatorio, and was given and published in Venice, in 1740. His opera, *Hamleto*, was given there in 1742.—Fétis; Mendel.

**CARCANO, RAFFAELE**, born in 1806, died in October, 1864. He received a free education at the Cathedral of Milan, and at the age of eighteen was admitted to the Royal Chapel of the King of Sardinia, where he remained till his death. He was a fine contrapuntist and a finished harmonist, and his works display great ability in these departments; but he was more celebrated as a singer of church music, which he rendered in a grand style.—Fétis, *Supplément*, i. 152.

**CARCASSI, MATTEO**, born in Florence about 1792, died in Paris, Jan. 16, 1853. Celebrated guitarist, excelling even Carulli in his playing. He perfected the fingering and produced many new effects in guitar playing. He was in London in 1822 and 1826, and in Germany in 1824, giving concerts. He published about forty compositions for the guitar, consisting of rondeaux, caprices, fantaisies, and studies.—Fétis; Mendel; Schilling.

**CARDENA, PIETRO LEONE**, born in Palermo in the early part of the 18th century. Dramatic composer, whose opera, *Creusa*, was performed at the Teatro San Samuele, Venice, in 1739.—Fétis; Mendel.

**CARDON, LOUIS**, born in Paris in 1747; died in Russia in 1805. Harp player. His *Méthode pour la Harpe* was published in

Paris, 1785. Works: *Quatre sonates pour la Harpe*, op. 1; *Pièces pour la Harpe*, op. 2; *Trois duos pour deux Harpes*, op. 3; etc. Fétis gives a list of 21 compositions, which includes symphonies for harp, violin, and bass; concertos for harp, two violins, two oboes, two horns, etc.—Fétis; Gerber; Mendel.

**CARDONNE, PHILIBERT**, born in Versailles in 1731, died (?). Dramatic composer, pupil of Colin de Blamont. When fourteen years old he composed a motet, which was given at the court in 1745, and in 1748, the psalm, *Super flumina Babylonis*. He succeeded Berton, in 1777, as musician to the King, a position which he occupied until the Revolution. His pastoral, *Amaryllis*, was performed before the Queen in 1752. His opera, *Omphale*, given at the Académie Royale de Musique, in 1769, was not successful.—Fétis; Mendel.

**CARDOSO, FRANCISCO MANUEL**, born at Béja, province of Alentéjo, Portugal, about the end of the 16th century. He was a Carmelite monk and composer of church music. Works: *Missæ 5 vocibus concert.* (1613); *Missæ sex vocibus concert.* (1625); *Magnificat sex vocibus concert.* (1626); *Missæ de B. Virgine quaternis et sex vocibus*, lib. 3; *Livro que comprehende tudo quanto se canta na semana santa* (Lisbon, 1648).—Fétis; Mendel; Vasconcellos.

**CARDOSO, MANUEL**, born at Fronteira, in 1569. He entered the Carmelite order at Lisbon in 1588, becoming its sub-prior and mestre de capella. Several of his works, which are exclusively for the church, are said to have been published. Two of his motets are given by Proske in the *Musica Divina*, ii., Nos. 5 and 33.—Grove; Mendel.

**CARDUCCI, GIOVANNI JACOPO**, born at Bari, Kingdom of Naples, about the middle of the 16th century. Several of his compositions are to be found in a collection entitled: *Il Primo Libro a due voci di diversi autori di Bari* (Venice, 1585).—Fétis; Mendel; Gerber.

**CARELIO, ANTONIO**, born at Messina, Sicily, 17th century. Violinist, and com-

## CARELLI

poser for his instrument. His sonatas were published in three parts (Amsterdam, 1710). —Fétis; Mendel.

**CARELLI, BENJAMINO**, born in Naples, May 9, 1833, still living, 1888. Pupil of the Naples Conservatorio, where he studied the pianoforte under Lanza, harmony under Parisi, counterpoint under Carlo Conti, singing under Busti, and composition under Mercadante. Before leaving the Conservatorio he produced an overture. He afterwards taught singing and composition, published a number of vocal melodies, and wrote an ode-cantata for a national fête in 1864. He has been professor of singing at the normal schools since 1873, and at the Conservatorio since 1874. He is the author of several didactic works. —Fétis, *Supplément*, i. 452.

**CARESANA, CRISTOFORO**, born at Tarento, Italy, in 1655, died in Naples in 1713. Organist of the Royal Chapel, Naples, about 1680, and afterwards maestro of the Church of the Oratorians or Filippini. Choron embodied in his "Principes de Composition" exercises on all the intervals by Caresana, and introduced a new edition of his *Solfeggi* (Naples, 1680) at the Conservatoire. Works: Motets, hymns, duetti da camera, published during his life, and many MS. works preserved in the Royal Library, Naples.—Grove; Fétis; Mendel.

**CAREY, HENRY**, born in 1685 (1692?), died in London, Oct. 4, 1743. Dramatic composer, said to have been a natural son of George Savile, Marquis of Halifax; pupil of Olaus Westeinson Linnert, of Roseingrave, and of Geminiani. His instruction was limited, and he was obliged to teach for a living. He wrote many musical dramas which were popular in their time, but he is now remembered chiefly by his ballad, "Sally in our Alley," and by the attempt to prove him the composer of "God save the King." Carey may have arranged and perhaps altered this national air, and it is reasonably certain that he first sang it in public, but the melody is probably older than his time.

His posthumous son, George Savile Carey (1743–1807), poet and dramatist, tried to substantiate his father's claim to its authorship, but the question still remains undecided. Henry Carey is said to have committed suicide, but this is doubtful. Works — Musical dramas, etc.: *The Contrivances*, London, 1715; *Betty*, 1732; *Cephalus and Procris*, 1733; *The Honest Yorkshireman*, 1735; *Nancy*, 1739; *Six cantatas* (1732); *The Musical Century* — one hundred English ballads written and composed by himself (1739–40). He was the author also of plays and poems.—Chappell, *Popular Music of Olden Time*, 702; Grove; Fétis; Riemann, 147; Mendel; Naumann (*Ouseley*), ii. 914.

**CARILLONNEUR DE BRUGES, LE** (*The Bell-ringer of Bruges*), opéra-comique in three acts, text by de Saint-Georges, music by Albert Grisar, represented at the Opéra Comique, Paris, Feb. 20, 1852. The action passes in the Netherlands during the revolt against the Spanish yoke. Mathéus Claes, the deaf bell-ringer, recovers his hearing when he sees the standard of Brabant elevated on the walls. The score, one of the best of the composer's, is full of dramatic sentiment and lively inspiration. One of the best of the airs is: "Sonnez, mes cloches gentilles! ah! pour d'autres, sonnez!" The pianoforte score is arranged by Vauthrot.

**CARISSIMI, GIACOMO**, born in Marino, near Rome, 1604 (according to Pitoni), at Padua, 1582 (according to Spirdione, Mattheson, and Fétis), died in Rome, 1674. Very little is known about his life, not even under whom he studied. De Fréneuse's account, that he formed his taste and style in Paris, is undoubtedly a myth. Carissimi's first official position was that of maes-





## CARLETON

tro di cappella at Assisi, but a few years later he obtained a similar post at the church of S. Apollinaris at Rome, and most probably continued to hold it during the remainder of his life. Gerber's assertion that he was at one time maestro di cappella of the pontifical choir is unfounded. Carissimi was, beyond doubt, the greatest of Italian composers between Palestrina and Alessandro Scarlatti. The facts that he never wrote for the stage, and that he spent most of his life in directing a church choir in Rome, have misled many persons into ranking him among the followers of Palestrina. But with the Palestrina school he really had no connection; he was not a classicist, but energetically followed the lead of Caccini, Peri, and Monteverde. His compositions belong distinctly to modern music. Carissimi did more than any of his contemporaries toward perfecting the recitative; he was also the first to develop the sacred cantata and the oratorio to the point where Handel and Sebastian Bach found them when they applied themselves to this form of composition. He also did much in the elaboration of the orchestral accompaniment in the stile concertante. Indeed he may be called the true father of the modern oratorio. His style, if not so learned as that of the "great" Roman school of contrapuntists, is far purer and more facile than that of his more progressive contemporaries. To the emotional and dramatic power of Monteverde and Cavalli he added a consummate skill in counterpoint, and he was one of the first to reconcile contrapuntal writing with modern tonality, and the more dramatic spirit which began to show itself in music immediately after the establishment of the tonal system. He was a most voluminous composer, but very little of his music has been published. Published works: 2 collections of motets for 2, 3, and 4 voices (Rome, 1664, 1667) in the Santini Library; *Missa 5 et 9 vocum cum selectis cantionibus* (Cologne, 1663, 1667); *Jephthé*, oratorio, his masterpiece (Munich, B. Schott's

Söhnen); *Judicium Salomonis*, oratorio, (ib., probably not by Carissimi, but by his pupil Cesti); *Jonas*, oratorio (ib.); *Balthazar*, oratorio (ib.); *Jonah*, oratorio (London, Lamborn Cock). Detached pieces by Carissimi were published in Burney, Hawkins, Kircher's "Musurgia," Rochlitz, Ballard's "Airs sérieux et à boire," Stevens's "Sacred Music," Crotch's "Selections of Music," the "Fitzwilliams Music," and other collections. Many MSS. have been lost, but an 8-voice *Nisi Dominus* and *Lauda Sion* are in the Santini collection in Rome; the Pontifical Chapel has a 12-voice mass on *L'homme armé* (probably the last ever written on that once favourite theme); the National Library at Paris has the following oratorios in MS.: *La plainte des damnés* (very celebrated), *L'histoire de Job*, *Ezéchias*, *Baltazar*, *David et Jonathas*, *Abraham et Isaac*, *Jephté*, *Le jugement dernier*, *Le mauvais riche*, and *Jonas*. The very nearly complete collection of Carissimi's works, made by Dr. Aldrich, is in the library of Christ-Church College, Oxford.—Fétis.

CARLETON, Rev. RICHARD, lived in England, beginning of the 17th century. In 1601 he published a set of twenty-one five-part madrigals; and he contributed the madrigal No. 8, *Calme was the aire*, to the "Triumphes of Oriana."—Grove.

CARLETTI, MATTHIEU CÉSAR, composer of the 16th century. His songs for eight voices are to be found in a collection published at Antwerp by P. Phalèse, called: *Canzonetti alla romana da diversi eccellentissimi musici a sei e otto voci* (1606).—Fétis; Mendel.

CARLEZ, JULES ALEXIS, born at Caen, France, Feb. 10, 1836, still living, 1888. Pupil of his father, a director of military music under the Empire; studied the pianoforte and the violin at the Conservatoire of Caen, after leaving which he became organist of the church of Saint-Jean and teacher of music. He has composed considerable church music and works for the pianoforte and organ, but is best known by his writings



## CARLINE

on music, among which are: "Les Musiciens paysagistes" (1870); "Grimm et la Musique de son temps" (1872); "Notices biographiques sur Angèle Cordier et Yvonne Morel" (1873); "L'Œuvre d'Auber" (1874); "La Musique à Caen de 1066 à 1848"; "Le Chant de Guillaume de Fécamp et les mai sons de Glastons" (1877). He was one of the collaborators of Fétis' "Biographie Universelle des Musiciens."—Fétis, Supplément, i. 153; Mendel, Ergänzt., 55.

**CARLINE**, opéra-comique in three acts, text by de Leuven and Brunswick, music by Ambroise Thomas, represented at the Opéra Comique, Paris, Feb. 24, 1840. The Baroness de Montbreuse, jealous of the actress Carline, who has turned the head of the Vicomte de Quincy, her fiancé, gets up an intrigue of which she herself is the dupe. The Vicomte gives all his possessions to the actress, together with a written promise of marriage, but Carline generously refuses all.

**CARLINI, ORESTE**, born at Naples about 1800, still living, 1888. Dramatic composer, pupil at the Conservatorio, Naples; went in 1834 to Paris, and resided there as a singing teacher until 1844, when he returned to his native country. Works—Operas: *Gioventù di Enrico V.*, given in Naples, 1821; *I sposi fuggitivi*, ib., 1833; *Solimanno II.*, Milan, 1844; *Ildegonda*, Florence, 1847; *Gabriella di Falesia*, ib., 1865.—Fétis; do., Supplément, i. 153; Mendel.

**CARLOTTI, GAËTANO**, Italian composer, born in Modena in the first half of the 19th century. He studied music at Naples, and on returning to his native city, brought out an opera buffa, *Rita*, Nov. 19, 1853.—Fétis, Supplément, i. 154.

**CARLSTADT, JOHANN**, born at Vanern, Thuringia, about the end of the 16th century. He is known as the composer of the following works: *Geistliche und Weltliche Lieder*, mit 3, 4, und 5 Stimmen (Erfurt, 1609).—Fétis; Mendel.

**CARMAGNOLE, LA**, French revolutionary song, popular during the Reign of

Terror. The name was probably derived from the Sardinian town of Carmagnola, whence came most of the Savoyard boys. The melody, thought by Grétry to have been originally a Marseilles sailor song, was more probably a country-dance tune. It was first adapted to a military national song written in 1792, but it was soon sung to new words, beginning "Madame Veto avait promis," and ending with the refrain, "Dansons la Carmagnole, vive le son du canon!" the singing being accompanied with a kind of round dance. When published by Frère in 1792 it contained thirteen stanzas. Many other songs were adapted to the tune during the revolution, and the air has been introduced on the stage in many vaudevilles, etc. Its singing was prohibited by the law of the 18th Brumaire, 1799. The tune is given in Grove, I. 315.

**CARMAN'S WHISTLE, THE**, an old English air of the 16th century. It is found arranged for the virginal, with harmony and variations, by William Byrd, in "Lady Nevell's Virginal Book" (No. 34, fol. 149), in the possession of the Earl of Abergavenny; in the "Virginal Book of Queen Elizabeth" (p. 106, No. 58), in the Fitzwilliam Museum, Cambridge; and in "Will. Forster's Virginal Book" (p. 130), in Buckingham Palace. The tune is given in Grove, I. 316.—Burney, iii. 89; Chappell, Popular Music of Olden Time, 137, 428.

**CARMEN**, opéra-comique in four acts, text by Henri Meilhac and Ludovic Halévy, music by Georges Bizet, represented at the Opéra Comique, Paris, March 3, 1875; Vienna, Hof-Operntheater, Oct. 31, 1875. Subject from Prosper Mérimée's romance of the same title. Scene in Seville, in 1820. Don José, a lieutenant, betrothed to Micaëla, a beautiful village maiden, is fascinated by Carmen, a gipsy girl, and follows her to the haunt of the contrabandistas in the mountains. But she transfers her affections to Escamillo, bull-fighter of Granada, which arouses the jealousy of Don José and finally ends in his stabbing her at the bull-fight,

## CARMEN

as she greets with joy Escamillo's victory in the arena.

### Original Cast, 1875.

Carmen.....	Mme. Galli-Marié.
Micaëla.....	Mlle. Chapuy.
Frasquita....	Mlle. Ducasse.
Mercedès.....	Mlle. Chevalier.
Don José.....	M. Lhérie.
Escamillo.....	M. Bouhy.
Zuniga.....	M. Dufriche.
Moralès.....	M. Duvernoy.
Lillas Pastia.....	M. Nathan.

The part of Carmen was written originally for Marie Rôze (now Mrs. Henry Ma-



Minnie Hauck as Carmen.

pleson), but she being prevented from appearing in it on account of an engagement in England, the part was rewritten for Galli-Marié, whose voice had a more limited range. The opera was given in London, at her Majesty's Theatre, June 22, 1878, with Minnie Hauck in the title-rôle, which she had previously sustained in Brussels. Her

impersonation of the passionate and capricious, but fascinating gypsy of Mérimée's story was much applauded, and she has become almost identified with the character. Carmen is the best of Bizet's works, and one of the best in the modern French repertory. Among its noteworthy numbers are: the habañera, "L'Amour est un oiseau rebelle"; the duet between Micaëla and Don José, "Parle-moi de ma mère"; the song of the gypsies in the second act, "Tringlès des sistres tintaient"; the chorus, "Vivat le torero!"; Escamillo's song, with its favourite refrain, "Toréador, en garde!"; the duet between Carmen and Don José, "Si tu m'aimais, là-bas tu me suivrais"; the allegretto of Carmen, "Bel officier"; the card-players' trio in the third act; Micaëla's air, "Je vais voir de près cette femme"; and the duet in the fourth act, "Mais moi, Carmen, je t'aime encore."—Clément and Larousse, 836; Edwards, *Lyrical Drama*, ii. 64; id., *Prima Donna*, ii. 228.

CARMEN SECULARE, ode by Horace, set to music by François André Danican Philidor, London, 1779.

CARNABY, WILLIAM, born in London in 1772, died there, Nov. 13, 1839. Organist successively at Eye, at Huntingdon, and in 1823 of Hanover Chapel, Regent Street, London. Mus. Bac., Cambridge, 1803, Mus. Doc., 1808.—Works: 12 collects for four voices and organ; Sanctus for five voices; 6 canzonets for voice and pianoforte; 6 songs for do.; Anthems; Glees.—Grove.

CARNAVAL, scènes mignonnes sur quatre notes, for pianoforte, by Schumann, op. 9, dedicated to Carl Lipinski, composed 1834–35. The theme of this work, consisting of twenty-one pieces, is a phrase of four notes, A, E-flat, C, and B, called in German A, S (Es), C, H, thus making up the name of a town where Schumann's musical friend Ernestine von Fricken lived. In the entire collection of pieces there are only two that contain no reference to these notes, and the greater number are actually developed from them. The finale is the wonderful Marche

## CARNIVAL

des *Davidsbündler* contre les Philistins, in which the antiquated tune of the *Grossvater-tanz* is used to represent the enemies of musical enlightenment, and is laughed at, attacked, and finally thrust ignominiously from the scene. Of all the composer's pianoforte works, this is perhaps the most popular; its wonderful animation and never-ending variety insure the production of its full effect, and its great difficulties make it the best possible test of a pianist's skill and versatility.—Maitland, 52; Schumann (Ritter), *Music and Musicians*, 153.

**CARNAVAL À PARIS**, for orchestra, by Johan Severin Svendsen, op. 9.

**CARNAVAL DES REVUES, LE**, prologue in two acts and nine tableaux, text by Grangé and Gilles, music by Offenbach, represented at the Bouffes Parisiens, Paris, Feb. 10, 1860. The "*Tyrolienne de l'avenir*," in this grotesque work, is very laughable.

**CARNAVAL DE VENISE, LE**, opéra-ballet in three acts, with prologue, text by Regnard, music by Campra, represented at the Académie Royale de Musique, Paris, Feb. 28, 1699. This work ends with a little opera in Italian, in one act, entitled: *Orfeo nell' inferi*.

**CARNAVAL DE VENISE, LE**, opéra-comique in three acts, text by Thomas Savage, music by Ambroise Thomas, given at the Opéra Comique, Paris, Dec. 9, 1857. Lelio, by marrying Sylvia the actress, has incurred the displeasure of his family, and particularly of Signor Palifornio. The latter has composed a violin concerto, which Sylvia sings with great success at a concert, under the title *Ariette sans paroles*, and thus wins his favour and pardon. The rôle of Sylvia was written for Mme Cabel, who exhibited in the ariette the most brilliant vocalization. The overture shows very clever variations on Paganini's famous air. *Il Carnevale di Venezia*, Italian opera, music by Pietro Guglielmi, London, 1770; by Francesco Boyle, Milan, 1812; by Paolo Brambilla, Turin, 1819; and by J. L. Eller-

ton, two acts, Prussia, 1832. *Carnival of Venice*, English opera, music by Thomas Linley, London, 1781. *El Carneval de Venecia*, Spanish ballet, by Nic. Manent, Barcelona, about 1860. *Karneval von Venedig*, German opera, by Reinhold Keiser and Christian Graupner, text by Meister and Kuno, Hamburg, 1707.

**CARNAVAL DU PARNASSE, LE**, ballet-héroïque in three acts, with a prologue, text by Fuzelier, music by Mondonville, represented at the Académie Royale de Musique, Paris, Sept. 23, 1749. Mlle Camargo took the part of Terpsichore.

**CARNAVAL ET LA FOLIE**, comédie-ballet in four acts, with a prologue, text by La Mothe, music by Destouches, first represented at Fontainebleau, before the king, Oct. 14, 1703, and in Paris, at the Académie Royale de Musique, Jan. 3, 1704. It was reproduced in 1719, 1730, 1738, and 1748.

**CARNAVAL, LE**, opéra-ballet in five acts, text by Molière, Bensérade, and Quinault, music by Lulli, represented in Paris, Oct. 17, 1675.

**CARNAVAL ROMAIN, LE** (The Roman Carnival), *ouverture caractéristique*, second overture to *Benvenuto Cellini*, to be played before the second act of the opera, by Hector Berlioz, op. 9.

**CARNEIRO, Fra MANUEL**, born in Lisbon about 1650, died in 1695. Organist, composer of masses, motets, responses, psalms, etc. Works: *Responsorios e lições das Matinas de Sabbado Santo*, a 2 coros; *Responsorios das matinas de Páscoa*, a 2 coros; *Missa de defuntos*, etc., a 2 coros; *Psalmos, motetes e vilhancicos a diversas vozes*.—Machado, *Bibl. Lusit.*, iii. 214; Fétis; Mendel.

**CARNEVALE DI MILANO, IL**, Italian opera, music by Pacini, represented at the Teatro del Rè, Milan, 1817.

**CARNEVALE DI VENEZIA**, a popular air, probably composed in Venice about the end of the eighteenth century. Paganini heard it on his visit there in the first quar-



## CARNICER

ter of this century, and made it known all over the world by his burlesque variations. It has been used as a theme by several composers, especially by Herz and Schulhoff, whose variations and fantasias have been very popular among pianists; and Ambroise Thomas has introduced it in his opera *Le Carnaval de Venise*, and Victor Massé in his *La Reine Topaze*.

**CARNICER**, Don **RAMON**, born at Terriga, near Lerida, Catalonia, Oct. 24, 1789, died in Madrid, March 17, 1855. Dramatic composer and operatic conductor; pupil in Barcelona of Francisco Queralt, maestro de capilla, and of Don Carlos Bagner, first organist of the Cathedral. At the time of Napoleon's invasion he went to the Balearic Islands and became organist and professor of music, but returned in 1814. In 1816 he visited Italy, in 1818 became conductor of the Italian Opera, Barcelona, and after several journeys to Madrid, Paris, and London, was made director in 1828 of the Royal Theatre, Madrid. He helped to create the national or zarzuela opera, and wrote zarzuelas for it. He was professor of composition at the Royal Conservatorio, Madrid, from 1830 to 1854. Works: *Adela de Lusignano*, *Elena y Constantino*, *Don Juan Tenorio*, *Colon*, *El Eufemio de Messina*, given at Barcelona, 1818; *Elena e Malvina*, Madrid, 1829; *Colombo*, ib., 1831; *Ipermeestra*, Madrid and Saragossa, 1843; *Ismaila*, ossia *morte ed amore*, Madrid, 1837. He wrote a great deal of church music, amongst which is a mass for eight voices and orchestra (1829-1842); he wrote many national hymns, and many popular melodies and Spanish chansons of singular character, besides symphonies and music for the obsequies of Ferdinand VII.—Fétis; Mendel.

**CARNOVALE DI MILANO**, IL, Ballabile intermezzi, for the pianoforte, by Hans von Bülow, op. 21, dedicated to Signora Elvira Salvioni. No. 1, Polacca, in A; No. 2, Valzer, in B; No. 3, Polka, in B; No. 4, Intermezzo fantastico, in A minor; No. 5, Quadriglia, in E-flat; No. 6, Mazurka in D; No.

7, Intermezzo lirico, in C; No. 8, Tarantella, in C; No. 9, Intermezzo scherzoso, in D-flat; No. 10, Galop, in F. Published by Bartholf Senff (Leipsic).

**CAROLI**, ANGELO ANTONIO, born at Bologna, June 13, 1701, died in 1791. Dramatic composer and organist; pupil of Girolamo Consoni and of Giovanni Antonio Ricieri. He was maestro di cappella of the Basilica of S. Stefano and of other churches in Rome, and became substitute for Jacques Cæsar Predieri in St. Peter's, in 1741, and his successor in 1753. He was elected a member of the Accademia Filarmonica, Bologna, and was principe of that body in 1732, 1741, 1755, 1760, 1767, and 1776. Works: *Amor nato tra l' ombra*, opera, given at Bologna, 1728; *Sérénade*; *Messe a 4 voci piene, due con violini obligati, e due con violini ad libitum* (Bologna, 1766).—Fétis; Mendel.

**CARON**, CAMILLE, born in Rouen, France, March 10, 1825, died there, March 11, 1886. He was a free pupil at the Rouen Cathedral in 1835, at the Paris Conservatoire in 1840, and studied singing under Le Couppey and Amédée Méreaux. He settled at Rouen, where he became a teacher. Works—Operas: *Le Sergent de Ouistreham*, opéra-comique, given at Rouen, 1863; *Naissance de Boieldieu*, ib., 1866; *Le Trébuchet*, opéra-comique, ib., 1868. He wrote also choruses for four male voices, among which are: *La Saint-Jean d'été*; *Le chant des derniers Gaulois*, etc.; and romances, *La nuit*, and *À soixante ans*, being the two best known; and composed many pieces for the pianoforte, marches for orchestra, etc.—Fétis, Supplément, i. 154.

**CARON**, FIRMIN, born probably in the Netherlands about 1420, died (?). Famous contrapuntist of the 15th century, pupil of Binchois, or of Dufay, or of both. Of his compositions are preserved only some masses in the archives of the Pontifical Chapel, and a chanson for three voices in the National Library, Paris.—Fétis; Ambros, II. 468.



**CARO NOME.** See *Rigoletto*.

**CARPANI, GAËTANO**, born about 1750, died (?). Church composer, considered one of the most profound contrapuntists of his day. He was maestro di cappella of the Church del Gesù, and of other Jesuit churches in Rome. Works: Three masses for three voices; the psalm Dixit Dominus, for eight voices and orchestra; Several motets for two voices; Credidi for four voices and orchestra; Dixit for four voices; Beatus vir for four voices, etc.—Fétis; Mendel.

**CARPANI, GIOVANNI ANTONIO**, lived about the middle of the 17th century. He published a collection of motets with the following title: *Motetti a quattro voci, canto, alto, tenore, basso, ed rivolto alla duodecima del basso in canto* (Rome, 1664).—Fétis; Mendel.

**CARPENTRAS.** See *Genet*.

**CARRARA, MICHELE**, flourished in the 16th century. He lived in Rome till about 1608. A few of his madrigals are inserted in the collection entitled: *De' floridi virtuosi d' Italia, il terzo libro de' Madrigali a cinque voci, nuovamente composti e dati in luce* (Venice, 1586). He should not be confounded with Giovanni Michele Carrara, didactic writer of the 15th century.—Fétis; Mendel.

**CARREIRA, ANTONIO**, Portuguese composer of the 16th century, died at Lisbon in 1599. He was mestre de capella to Dom Sebastian and Dom Henry, Kings of Portugal. His motets, and a composition entitled *Lamentações*, are preserved in MS. in the library of the King of Portugal.—Mendel; Schilling; Vasconcellos, 37.

**CARREÑO, TERESA**, born, of Spanish parentage, at Caraccas, Venezuela, Dec. 22, 1853, still living, 1888. Pianist; first instructed by her father, Manuel Antonio Carreño, a teacher of music; subsequently for a short time a pupil of Julius Hoheni. In 1862, when only nine years old, she appeared as a concert pianist in New York; Gottschalk became interested in her at this time and gave her some in-

struction, particularly in regard to the rendering of his own compositions. About 1866 she went to Europe, and in Paris married Émile Sauret the violinist. She has travelled extensively, giving many concerts in various parts of America; is living at present (1888) in the United States. She has published compositions for the piano-forte.—Fétis, Supplément, i. 154.

**CARRER, PAOLO**, Italian dramatic composer, contemporary, history unknown. Works—Operas: *Isabella d' Aspecco*, produced at Corfu, 1854; *La rediviva*, Carcano Theatre, Milan, February, 1856; *Marco Botrario*, Siena, January, 1867, and *Dante e Beatrice*.—Fétis, Supplément, i. 154.

**CARRETTI, GIUSEPPE MARIA**, born in Bologna, Italy, Oct. 10, 1690, died there, July 8, 1774. He wrote motets, masses, and other church music.—Fétis; Mendel.

**CARTARI, Padre GIULIANO**, Franciscan monk, maestro di cappella of the Monastery of S. Francesco, Bologna, in 1588. Works: *Missarum quinque vocum, lib. i.*; *Missæ e Motecta, 8, 9 vocum* (Venice).—Fétis; Mendel.

**CARTELLIERI, CASIMIR ANTON**, born at Dantzie, Sept. 27, 1772, died at Libčoves, Bohemia, Sept. 2, 1807. Son of Joseph Cartellieri, a celebrated tenor of the 18th century; received his musical education in Berlin, and was until his death Kapellmeister to Prince Lobkowitz. His first work was an opera, *Geisterbeschwörung*, produced in Berlin in 1793. He went to Vienna and brought out there an oratorio, *Gioas, rè di Giuda*, in 1795. Other works: *Contimar und Zora*, cantata, Berlin, 1792; *Il Giudice nella propria causa*, do.; *Anton*, operetta, given in Berlin, 1796; *Il segreto*, do. (1804); *Per celebrare la festività natale*, oratorio (1806); *Purificazione di Maria Vergine* (1807); *La lanterna magica*, comic scene; 7 masses; 2 motets; 4 symphonies; 3 overtures; 6 concertos; *Notturmo* for 2 violins, viola, bass, flute, oboe, clarinet, bassoon, 2 horns, 2 trombones, and drums; Quartets, songs, piano-

## CARTER

forte pieces, and fourteen marches.—Fétis; Mendel; Schilling.

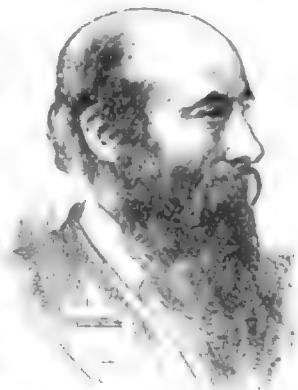
**CARTER, GEORGE**, born in London, Jan. 26, 1835, still living, 1888. Dramatic composer, pupil of Sir John Goss; was organist successively at St. Thomas's, Stamford Hill, 1848; Christ Church, Camberwell, 1850; Trinity Church, Upper Chelsea, 1853; St. Luke's, Chelsea, 1860; and Montreal Cathedral, 1861–70. He has performed on the organ in New York, Boston (1865–67), Leipsic, Berlin, Dresden (1871), and London (1871–73). Works: Sinfonia-cantata, Psalm 116, Royal Albert Hall, 1872; *Evangeline*, cantata, *ib.*, and Crystal Palace, 1873; *Tema con variazioni*, for organ; Grand festival march, for *do.*; *Fair Rosamond*, opera; *Nerone*, *do.*; *Golden Dream*, operetta; Songs and miscellaneous works.

**CARTER, HENRY**, born in London, England, March 6, 1837, still living, 1888. Organist, brother of George and William Carter; pupil on the organ of August Haupt, on the pianoforte of Ernst Pauer, and in composition of Frederick Kiel, Ferdinand Hiller, Sir John Goss, and Dr. Stegall. At the age of nine he was organist at Northchurch, England, and later at Newington Butts, London; when about seventeen he removed to Canada, and shortly afterwards was made organist of the Quebec English Cathedral. Subsequently he was organist of the Church of the Advent, Boston, of St. Stephen's Church in Providence, R. I., and in 1873–80 of Trinity Church, New York. In 1880 he became professor of the pianoforte, voice, and organ, and lecturer on music in the College of Music, Cincinnati, which position he resigned in 1883 to become organist and choirmaster of Plymouth Church, Brooklyn. Later he was organist of the Forty-eighth Street Collegiate Church, New York. Mr. Carter has given many organ concerts in New York, Brooklyn, Cincinnati, Providence, and Boston and vicinity, and ranks among the finest organists in America. Works: 2 quartets

for stringed instruments; God who, in sundry times, anthem for orchestra, chorus, quartet, and soli; Psalm 122, anthem; *Nunc Dimittis*, in D; *The Lily Maid of Astolat*, I told you the winter would go, love, four-part songs; *Breathe*, Trumpets, breathe, song; and other music for the organ and voice.

**CARTER, THOMAS**, born in Ireland in 1735 (?), died in London, Oct. 12, 1804. Dramatic composer, pianist, and singer; studied music in Italy, went with an English regiment as bandmaster to Calcutta, where he undertook the direction of the music at the theatre; the climate proving injurious to his health, he returned to England, brought out several operas at the Drury Lane Theatre, and in 1787 became musical director of the Royalty Theatre. Works—Operas: *The Rival Candidates*, given at Drury Lane, 1775; *The Milesians*, *ib.*, 1777; *The Fair American*, *ib.*, 1782; *The Birthday*, Royalty Theatre; *The Constant Maid*, *ib.*; *Just in Time*, Covent Garden, 1792; Concertos, sonatas, and studies for the pianoforte. He is best known as the composer of "O Nanny, wilt thou gang wi' me?" and the naval song, "Stand to your guns."—Fétis; Mendel.

**CARTER, WILLIAM**, born in London, Dec. 7, 1838, still living, 1888. Church composer, brother of George and Henry Carter, pupil of his father and of Ernst Pauer. He was organist successively of Christ Church, Roth-erhithe, 1848; Little Stanmore, Whit-church, 1850; St. Mary, Newington, Surrey, 1854; St. Helen's, Bishopsgate, 1856; in exchange with his brother Henry, of Quebec Cathedral, 1859, in which year he conducted the largest Handel Festival ever given in Canada; organist of St. Stephen's, Westbourne Park, London, 1860; St. Paul's,



## CARTIER

Onslow Square, 1868. He established a choir of one thousand voices on the opening of the Royal Albert Hall, 1871. Works: *Placida*, cantata, 1871; *Thanksgiving Anthem*, 1872; *Repent ye, for the Kingdom of Heaven*, anthem; *Part-songs and songs*.

**CARTIER, HENRI**, French dramatic composer, contemporary. He is the author of two operettas: *L'homme entre deux âges*, produced at the Bouffes Parisiens, May 6, 1862; and, *Le train des maris*, text by Émile Abraham, at the Athénée, Dec. 25, 1867.—Fétis, Supplément, i. 155.

**CARTIER, JEAN BAPTISTE**, born in Avignon, May 28, 1765, died in Paris, 1841. Violinist, pupil of the Abbé Walraef and in 1783 of Viotti in Paris, where later he revived in his playing and teaching the classical style of Corelli, Porpora, Nardini, and other great Italian masters. He was accompanist to Marie Antoinette until the Revolution. In 1791 he was engaged at the Opéra as assistant leader and solo player. He was also a member of Napoleon's private band under Paisiello, and, after the Restoration, of the royal band until 1830. In his work, *L'art du Violon* (Paris, 1798 and 1801), he gives a comprehensive selection from the best Italian, French, and German masters, forming a practical history of violin literature in the 17th and 18th centuries.—Wasielewski, *Die Violine und ihre Meister*, 261; Riemann; Mendel; Grove; Fétis.

**CARULLI, FERDINANDO**, born at Naples, Feb. 10, 1770, died in Paris in February, 1841. Eminent guitar player, self-taught, after first learning the violoncello under the instruction of a priest. In 1808 he went to Paris, where he obtained a brilliant success in concerts. He published about 300 compositions, consisting of solos, duos, trios, quartets, concertos, fantasias, airs variés, etc., and a *Method*, which passed through four editions. He also wrote a treatise: *L'Harmonie appliquée à la Guitare* (Paris, Petit, 1825).—Fétis; Mendel.

**CARULLI, GUSTAVE**, born in Leghorn in 1797, died in Boulogne, April, 1877. Vocal composer, son of Ferdinando Carulli. About 1835 he brought out in Italy an opera, entitled *Tre mariti*. He also published compositions for the pianoforte and for the voice, in France, Italy, and Germany. His trios for three voices are the best of his compositions.—Fétis, Supplément, i. 155.

**CARUSO, LUIGI**, born in Naples, Sept. 25, 1754, died in Perugia in 1821. Dramatic composer, pupil of his father, a musician, and of Nicolò Sala. He was maestro di cappella of the Cathedral of Perugia and director of the public school of that city. Works—Operas: *Il barone di Trocchia*, given in Naples, 1773; *Artaserse*, London, 1774; *Il marchese villano*, Leghorn, 1775; *La Mirandolina*, Trieste, 1776; *La caffetiera di spirito*, Brescia, 1777; *La virtuosa alla moda*, *Il cavaliere magnifico*, Florence, 1777; *La creduta pastorella*, Rome, 1778; *Il tutore burlato*, Bologna, 1778; *La Fiera*, Rome, 1779; *L'amor volubile*, Bologna, 1779; *La barca di Padova*, Venice, 1779; *Scipione in Cartagine*, *Il fanatico per la musica*, Rome, 1781; *L'albergatrice vivace*, Milan, 1781; *Il marito geloso*, Venice, 1781; *Il matrimonio in comedia*, Milan, 1782; *L'inganno*, Naples, 1782; *La gelosia*, Rome, 1783; *Il vecchio burlato*, Venice, 1783; *Gli amanti alla prova*, ib., 1784; *Gli scherzi della fortuna*, Rome, 1784; *Le quattro stagioni*, *I puntigli e gelosie fra marito e moglie*, Naples, 1784; *Giunio Bruto*, Rome, 1785; *La parentela riconosciuta*, Florence, 1785; *Le spose ricuperate*, Venice, 1785; *Le rivali in puntiglio*, Venice, 1786; *Il poeta melodrammatico*, Verona, 1786; *Il poeta di villa*, *Lo studente di Bologna*, Rome, 1786; *L'impresario fallito*, Palermo, 1786; *Alessandro nell'Indie*, *Il maledico confuso*, Rome, 1787; *Gli amanti disperati*, Naples, 1787; *I campi Elisi*, Milan, 1788; *L'Antigono*, *L'imprudente*, Rome, 1788; *La sposa volubile*, *La disfatta di Duntalmo*, *Le due spose in contrasto*, Rome, 1789; *L'Amlato*, Flor-



## CARVALHO

ence, 1790; *Attalo*, Rome, 1790; *Gli amanti alla prova*, Milan, 1790; *Alessandro nell'Indie* (with new music); *Il Demetrio*, Venice, 1791; *La locandiera astuta*, Rome, 1792; *Gli amanti ridicoli*, ib., 1793; *L' Antigono*, *L' oro non compra amore*, Venice, 1794; *Il Giuocatore del lotto*, Rome, 1795; *La Lodovska*, Rome, 1798; *La tempesta*, Naples, 1799; *La donna bizzarra*, *Le Spose disperate*, Rome, 1800; *Azemiro e Cimene*, ib., 1803; *La ballerina raggiratrice*, ib., 1805; *La fuga*, ib., 1809; *L' avviso ai maritati*, ib., 1810. Oratorios: *Jefte*, 1779; *Giuditta*, Urbino, 1781; *La sconfitta degli Assiri*, 1793; *Il trionfo di David*, 1794. Church Music: *Messa de' morti*; *Dixit*; *Messe solenni*, psalms, litanies, etc. — Fétis; Mendel; Schilling.

**CARVALHO, JOÃO DE SOUSA**, flourished in Lisbon about the middle of the 18th century; was living in 1793. Dramatic composer; studied music in Naples with several other pensioned Portuguese musicians. On his return he was made music teacher to the royal family at the death of David Perez (1778). From 1769 to 1789 he brought out twelve operas, and many pastorals, cantatas, and serenades, which were given at the court theatres, and at the palaces of Aguda and Queluz. His reputation spread to Italy, where several of his best operas were played. Many of his songs were published in the *Jornal de Modinhas*, a collection of songs.—Fétis, *Supplément*, i. 155; Vasconcellos, 40.

**CASALI, GIOVANNI BATTISTA**, born in 1730, died in Rome in 1792. Composer of church music, and one of the last who wrote music for voices a cappella. He was maestro di cappella of S. Giovanni in Laterano, Rome, from 1759 until his death. Works: *Campaspe*, opera, given in Venice, 1740; *Abigail*, oratorio, Rome, 1770; three other oratorios; four masses; motets, and magnificats. A mass and four other pieces by him are given by Lück (*Sammlung*, 1859), and the second mass in Novello's first volume is by him.—Fétis; Mendel.

**CASAMORATA, LUIGI FERNANDO**, born at Würzburg, May 15, 1807, died at Florence, September, 1881. Dramatic composer. He was a critical and biographical writer on the staff of the "*Gazzetta musicale di Milano*." His *Iginia d' Asti*, opera, was given in Bologna in 1838. He is the author also of compositions for the pianoforte and the harp, of arrangements of Bellini's and Donizetti's music, and of masses, motets, hymns, and duetti per camera.—Fétis; do., *Supplément*, i. 157; Mendel, *Ergänz.*, 55; Riemann, 149.

**CASANOVAS, Padre ANTONIO FRANCISCO NARCISO**, born at Sabadell, Spain, June, 1737, died (?). Organist, educated at the Convent of Montserrat. He became one of the greatest organists of his time, notwithstanding a physical defect in his hands. Among his works, preserved in MS. in the archives of his convent, are: *A Benedictus*, some very remarkable responses for Holy Week, and a *Salutaris* for four voices, considered one of the best works of the kind ever written.—Fétis, *Supplément*, i. 158; Mendel, *Ergänz.*, 56.

**CASATI, FRANCESCO**, born in Milan about the end of the 16th century. Organist of Sta. Maria, Milan, and afterwards of S. Marco, Venice. Some of his works are in a collection made by Pietro Francesco Lucino, entitled: *Concerti diversi*, etc. (Milan, 1616); and several of his pieces are in Pergameni's "*Parnassus musicus*" (Venice, 1615).—Fétis; Mendel.

**CASATI, GASPARO**, maestro di cappella of the Cathedral of Novaro, Piedmont, about 1650. Fétis quotes a list of his works, among which are the following: *Partitura sola de' sacri concerti a voce sola, con il basso per l' organo*, op. 2 (Venice, 1641); *Motetti concertati a 1, 2, 3, 4 voci ed organo, con una messa a quattro*, op. 1 (ib., 1643); *Il Terzo Libro de' sacri concerti a 2, 3, 4 voci*, op. 3 (Venice, 1642), etc.—Fétis; Mendel.

**CASATI, GIROLAMO**, maestro di cappella in Mantua about the end of the 16th



## CASATI

century. Works: *Harmonicæ Cantiones a 1, 2, 3, 4 et 5 vocibus cum Missa, Magnificat, Litanis* op. 3; Collection of masses, psalms, and vespers for 2, 3, and 4 voices.—Fétis; Mendel.

**CASATI, TEODORO**, born in Milan about 1630. He was maestro di cappella of S. Fedele, then of S. Sepolero, and organist of Milan Cathedral in 1667. Piccinelli mentions several masses and motets published by Casati, but gives no names or dates.—Fétis; Mendel.

**CASCIATINI, CLAUDIO**, flourished in the second half of the 18th century. He was chorister in the Church of S. Lorenzo in Damaso, Rome. His best works, preserved in MS. in the libraries in Rome, are: Requiem mass for three voices; do. for four voices; Miserere for four voices; Psalm, *Dixit Dominus*, for eight voices; Motets, *Zachariæ festinans descende*, and *Angelus Domini*, for eight voices.—Fétis; Mendel.

**CASELLA**, a Florentine composer of the 13th century; died about 1300 (?). He was the first noteworthy Italian composer of madrigals, and is celebrated as the friend of Dante, who immortalized him in his great poem (*"Purgatorio,"* ii. 91). Milton also refers to him in his sonnet to H. Dawes. Little is known of him, but he is supposed to have been one of the authors of the *Laudi spirituali*, a collection of canticles of never-dying beauty, though some of them are five and a half centuries old.—Fétis; Mendel.

**CASELLA, PIETRO**, born at Pieve (Umbria) in 1769, died in Naples, Dec. 12, 1843. Dramatic and church composer, pupil at the Conservatorio San Onofrio, Naples, of Giacomo Insanguine; was successively maestro di cappella at different churches, and became professor of thorough bass at the Conservatorio Reale San Pietro e Majella. Works: *L'innocenza conosciuta*, *L'equivoco*, opere buffe, given at Naples, 1798; *Paride*, opera, ib., Teatro San Carlo, 1799; *Il contento per amore*, opera buffa, *La donna di buon carattere*, opera, Rome,

about 1800; Virginia, do., Milan, Scala, 1812; *Maria Stuarda*, Florence, Teatro della Pergola, 1813; Many masses, vespers, motets, psalms, etc.—Fétis; do., Supplément, i. 158; Mendel.

**CASENTINI, MARSILIO**, composer of madrigals and other vocal music, published at Venice in 1607 and 1615. He was maestro di cappella at Gemona in 1607. He wrote madrigals for five voices, and also *Cantica Salomonis* for six voices (Venice, 1615). In the library of the King of Portugal are the following: *Tirsi e Clori*, Madrigali a cinque, lib. 3; and *Madrigali a cinque*, lib. 5.—Fétis; Mendel.

**CASINI, GIOVANNI MARIA**, born in Florence towards the close of the 17th century, died (?). Vocal and instrumental composer and organist. He studied in Florence and in Rome under Matteo Simonelli and Bernardo Pasquini, and then became organist of the cathedral at Florence. He had some talent, but was eccentric, and joined the ranks of some of the musical reactionists of the 17th century after the example of Doni, Vicentino, and Colonna. Works: A book of motets for four voices without organ in the style of the old Roman school, called *stile osservato* (Rome, 1706); *Responsori per la Settimana Santa a 4 voci* (1706); *Motetti a 4 voci a cappella*; and for the organ, *Fantaisie e toccate d'intavolatura*; *Pensieri per l'organo in partitura* (Florence, 1714).—Grove; Fétis; Mendel.

**CASORTI, ALEXANDER**, born in Coburg, Germany, Nov. 27, 1830, died in Dresden, Sept. 28, 1867. Violinist, pupil at the Conservatoire, Brussels, of Meerts and de Bériot on the violin, and of Fétis in composition; spent several years on concert tours in Italy, and was made professor of the Accademia di Sta. Cecilia, Rome, in 1855. Works: *Maria*, opera; Four concertos for violin with orchestra; Several overtures; Quartets for stringed instruments, etc.—Mendel.

**CASPAR, CHARLES**, born in Coburg, Nov. 27, 1830, died in Dresden, Sept. 28,

## CASPERS

1867. Violinist, pupil at the Brussels Conservatoire. Among his works, which were of great promise, are: Four concertos for violin, several quartets, and an unpublished Italian opera, *Maria*.—Fétis, *Supplément*, i. 159.

CASPERS, LOUIS HENRI JEAN, born in Paris, Oct. 2, 1825, died there, Dec. 19, 1861. Dramatic composer and pianist, pupil at the Conservatoire of Zimmermann; studied harmony from 1843 to 1847, winning in 1845 the second, and in 1847 the first prize. He then studied counterpoint and fugue under Halévy, and obtained the Conservatoire prize in 1849. Works—Operas: *Le chapeau du roi*, opéra-comique, produced at the Théâtre Lyrique, Paris, 1856; *La charmeuse*, do., Bouffes Parisiens, 1858; *Dans la rue*, operetta, ib., 1859; *Ma tante dort*, opéra-comique, Théâtre Lyrique, 1860; *La baronne de San Francisco*, operetta, Bouffes Parisiens, 1861; *Cousin Babylas*, ib., 1864. He has also written choruses for the St. Cecilia Society. Melodies, romances, preludes for the piano-forte in the fugued style, a bolero for piano-forte, nocturnes, and fantaisies, of which a complete list is given by Fétis.—Fétis; do., *Supplément*, i. 159; Mendel.

CASSELL, GUILLAUME, born in Lyons, France, Oct. 12, 1794, died in Brussels, Oct. 11, 1836. Vocal composer and tenor singer, pupil in Brussels of Georges Jadin, and at the Paris Conservatoire of Garat, Talma, and Baptiste. He made his début at Amiens, sang at the Opéra Comique, Paris, three years, and finally went to Brussels, where, after playing five years, he retired from the stage in 1832. He became professor of singing at the Brussels Conservatoire in 1833, and had many well-known singers among his pupils. He wrote romances and nocturnes; a cantata for the anniversary of the birth of Pierre Corneille; a *Messe solennelle* (Brussels), and several church pieces.—Fétis; Mendel.

CATA DIVA. See *Norma*.

CASTELLACCI, LUIGI, born in Pisa in 1797, died (?). Instrumental composer and

guitarist. He lived in Paris many years and published more than two hundred works, among which is a *Method for the Guitar*, in two parts.—Fétis.

CASTELLO, DARIO, leader of the orchestra of San Marco, Venice, in the early part of the 17th century. He is often designated by the title of one of his works, *Capo di compagnia di musichi instrumenti da fiato*. Among his compositions are: *Sonate concertate a quattro stromenti* (2 parts, Venice, 1626–27); *Sonate concertate in stile moderno per sonar nel organo ovvero spinetta con diversi stromenti* (2 books, Venice, 1629–1644; 2d ed., 1658).—Fétis; Mendel.

CASTELLO DI KENILWORTH, IL, Italian opera, music by Donizetti, represented at Palermo, 1826. Called also *Elisabetta a Kenilworth*.

CASTELLO, GIOVANNI, Italian harpsichord player, living at Vienna in the early part of the 18th century. His works are published under the following titles: *Neue Clavierübung, bestehend in eine Sonata, Capriccio, Allemanda, Corrente, Sarabanda, Giga, Aria con xii. variazioni d'intavolatura di cembalo* (Vienna, 1722).—Fétis.

CASTELLO, PAOLO DA, Venetian composer, chorister of San Marco in 1670. He produced an oratorio, *Il trionfo di David*, at Vienna (1683), of which he wrote both the words and the music.—Fétis; Mendel, ii. 337.

CASTIL-BLAZE, FRANÇOIS HENRI JOSEPH, born at Cavaillon (Vaucluse), Dec. 1, 1784, died in Paris, Dec. 11, 1857. Although distinguished especially as a writer on music, critic, and author and editor of French versions of German and Italian operas, he has also composed *Pigeon vole, ou flûte et poignard* (afterwards renamed *La colombe*), comic opera, given at the Théâtre des Italiens, 1843; *Belzébuth, ou Les jeux du roi René*, grand opera, Montpellier, 1844 (?); *Choriste et liquoriste*, opéra-bouffe, given in the provinces; *Mass for four voices and chorus*; *Motets, anthems, and other church music*; *Quartets for violin*; *Trios for bas-*

## CASTILLON

soon ; Sonatas ; Romances, etc.—Fétis ; Larousse ; Mendel ; Schilling.

**CASTILLON DE SAINT-VICTOR, ALEXIS, Vicomte DE**, born in 1829, died in Paris, March 5, 1873. He resigned his commission in the army on his father's death, and devoted himself to the study of music, for which he had always had a preference. He was the pupil of Charles Deliou and César Frank for the pianoforte, and of Victor Massé for the theory of music. He left numerous works, including symphonies, quintets, pianoforte music, and songs.—Fétis, *Supplément*, i. 159.

**CASTOR ET POLLUX**, lyric tragedy in five acts, with a prologue in verse, text by Gentil Bernard, music by Rameau, represented at the Académie Royale de Musique, Paris, Oct. 24, 1737. This work, Rameau's masterpiece, was reproduced in 1754. The beautiful dramatic air, "Tristes apprêts, pâles flambeaux," still forms part of the repertory of the Société des Concerts du Conservatoire. Candeille set Bernard's work to new music, preserving this air and some of Rameau's choruses, which was performed at the Opéra, June 14, 1791, and again in 1814 and in 1817. Louis XVI. and Marie Antoinette attended the opera for the last time at its representation on June 20, 1791. The same text, rewritten by Morel, and set to music by Winter, was represented at the Académie Royale de Musique, Paris, Aug. 19, 1806, but without success. *Castore e Polluce*, Italian opera, music by Bianchi, Florence, 1780 ; by Federici, text by Romanelli, Milan, 1803. *Kastor und Pollux*, German opera, text and music by Vogler, Mannheim, 1791.

**CASTRITIUS** (Castritz), **MATTHIAS**, German contrapuntist of the 16th century. He published the following works : *Nova harmonia, quinque vocum* (Nuremberg, 1569) ; *Carmina quatuor vocibus concertantibus* (ib., 1571) ; *Symbola principium, 4 et 5 vocum* (ib., 1571).—Fétis ; Mendel.

**CASTRO, JEAN**, French composer of the 16th century. He was living at Lyons about

1570. Fétis is of opinion that he was identical with Jean de Castro, but M. de Boisselon, an authority quoted by Fétis, thinks not. His works were published between 1570 and 1592, by Le Roy in Paris, and by de Tournes at Lyons, and consist of numerous songs, sonnets, and madrigals, in four, five, six, seven, and eight parts. One of these publications is called *Chansons à trois parties* (Paris, 1580).—Fétis.

**CASTRO, JEAN DE**, born in Liège about 1530, died after 1592 (?). Composer and lutenist, living at Lyons in 1570 ; maître de chapelle to the Prince of Juliers in 1580. He wrote madrigals, odes, chansons, motets, published in several collections at Antwerp, Louvain, Paris, Douai, Cologne, and Frankfurt ; several are preserved in the Munich Library. Fétis gives a full list of his works.—Fétis ; Grove ; Biog. nat. de Belgique, iii. 374.

**CASTROVILLARI, Padre DANIELE**, lived in Venice about the middle of the 17th century. He was a monk of the Order of Cordeliers. Among his operas, all produced in Venice, were : *Gli avvenimenti di Orinda*, 1659 ; *La Pasifae*, 1661 ; and *La Cleopatra*, 1662.—Fétis ; Mendel.

**CASTRUCCI, PIETRO**, born in Rome in 1689, died in London in 1769. Violinist, pupil of Corelli. He went in 1715 with Lord Burlington to London, where he was leader of Handel's opera band. Among his published works are two sets of solos for violin with thorough bass, and twelve concertos for violins, which, though hardly known, have great merit. His brother Prospero (died, London, 1760), violinist in the orchestra of the Italian opera, London, and for some years conductor of the concerts at the Castle Tavern, published six solos for violin and bass.—Wasielewski, *Die Violine und ihre Meister*, 56 ; Grove ; Riemann, 150 ; Mendel.

**CAST THY BURDEN UPON THE LORD**. See *Wurf dein Anliegen auf den Herrn*.

**CASULANA, MADDALENA**, born in Brescia about 1540. Vocal composer,



## CATALANO

chiefly of madrigals, among which are: *Madrigali a quattro voci* (Venice, 1568); *Il secondo libro de' Madrigali a quattro voci* (Brescia, 1593).—Fétis; Mendel.

CATALANO, OTTAVIO, born at Enna, Sicily, about the end of the 16th century, living in 1616. Organist and church composer, one of the first who made use of the figured basso continuo in writing for the organ. He was maestro di cappella of the cathedral at Messina. Two collections of his motets were published (Rome, 1609-1616). There is a *Beatus vir*, for eight voices, in the library of the Abbate Santini, Rome, and Bodenschatz has inserted one of his motets for eight voices in *Florilegium Portense*.—Fétis; Mendel.

CATALOGUE SONG. See *Don Giovanni*.

CATARINA CORNARO, Italian opera, music by Donizetti, represented at the San Carlo, Naples, during the carnival of 1844. It was the last work of the composer, who died the same year. Subject, the story of the famous Queen of Cyprus, which Halévy had previously treated in *La Reine de Chypre*. Written originally for Vienna, Donizetti's work was coldly received in Naples, and it had no better success on its reproduction in 1845. It has not been performed since. Katharina Cornaro, German opera, music by Franz Lachner, first represented in Munich, 1841. It had a considerable success, and was given also in Vienna, Berlin, Frankfort, and Brussels.

CATE, ANDRIES TEN, born at Amsterdam, Netherlands, May 22, 1796, died there, July 27, 1858. Amateur dramatic composer, violinist, and violoncellist; pupil of Bertelmann on the pianoforte and in composition, of Teniers on the violin, and of Meyer on the violoncello. Works: *Seiden Palmire*, Dutch opera, given at Amsterdam, 1831; *Constantin*, do., ib., 1835; *Numa Pompilius*, do.; 3 grand cantatas, and 10 other cantatas for different voices and orchestra; Overture for full orchestra and chorus; Six patriotic songs, with instru-

ments; Concertinos for oboe, clarinet, and bassoon; Quintets and quartets for string instruments; Church music, and songs for one and two voices.—Fétis; Mendel; Viotta.

CATEL, CHARLES SIMON, born at L'Aigle (Orne), June 13, 1773, died in Paris, Nov. 29, 1830. Dramatic composer, pupil at the École Royale de Chant, Paris, of Gœtze on the pianoforte, and of Gossec in harmony and composition; as early as 1787 he became assistant professor at the same institution, and in 1790 accompanist at the Opéra and second conductor of the band of the National Guard. At the reorganization of the Conservatoire in 1795 he was made professor of harmony, and in 1810 inspector; resigned in 1814. Member of the Institut, 1815. He is more important as a theoretician than as a composer, and his principal work is his "*Traité d'Harmonie*" (Paris, 1802; translated by Lowell Mason, 1832; and by Speranza and Westrop, London, 1875). Works—Operas: *Sémiramis*, given in Paris, Opéra, 1802; *L'auberge de Bagnères*, *Les artistes par occasion*, ib., Opéra Comique, 1807; *Alexandre chez Apelles* (ballet), 1808; *Les Bayadères*, Opéra, 1810; *Les aubergistes de qualité*, Opéra Comique, 1812; *Premier en date*, ib., 1814; *Le siège de Mézières* (with Isouard, Cherubini, and Boieldieu), ib., 1814; *Wallace, ou le ménestrel écossais*, ib., 1817; *Zirphile et fleur de myrte*, Opéra, 1818; *L'officier enlevé*, Opéra Comique, 1819; *Marches*, overtures, symphonies, hymns for national festivals; Sonatas, quartets, quintets, and other chamber music.—Fétis; Clément, *Mus. célèbres*, 297; Mendel; Schilling; Riemann.

CATELANI, ANGELO, born at Gussalla, March 30, 1811, died at Modena, Sept. 5, 1866. Dramatic composer, pupil at Modena of Giuseppe Asioli on the pianoforte, and of Michele Fusco in harmony and counterpoint, then at the Naples Conserva-





torio of Zingarelli, Donizetti, and Crescentini. He was maestro di cappella at the theatre in Messina, 1834-37, then city music director at Reggio, and from 1838 at Modena, where he afterwards became maestro di cappella to the court and of the cathedral, and in 1859 was appointed assistant librarian of the Biblioteca Estense. He is more noted as a writer on the history of music. Works—Operas: *Il diavolo immaginario*; *Beatrice di Tolosa* (1840); *Carattaco*, given at Modena, 1841. Church and chamber music.—Fétis; Mendel; Riemann.

CATENACCI, Padre GIAN DOMENICO, born in Milan in the early part of the 18th century, died there about 1800; an able contrapuntist and celebrated organist. He published a book of sonatas in the fugued style for organ (Milan, 1791). He was a good teacher and had several celebrated pupils—Fétis; Mendel.

CATHALA, JEAN, maestro at the cathedral at Auxerre about the middle of the 17th century. His works are as follows: *Missa quinque vocum ad imitationem moduli, Lætare Jerusalem*; *Missa quinque vocum ad imit. mod., In luce stellarum* (1666); *Missa quatuor vocibus ad imit. mod., Inclina cor meum, Deus* (1678, second edition, the date of first not known); *Missa quinque vocibus ad imit. mod., Nigra sed formosa* (1678, there is not a white note in this mass, on account of its title); *Missa quatuor vocibus ad imit. moduli, Non recuso laborem* (1680); *Messe syllabique en plain chant, à quatre voix* (Paris, 1683).—Fétis.

CATHERINE GREY, English opera in three acts, text by Alfred Bunn, music by Balfe, performed at Drury Lane, London, May 27, 1837. The composer himself sang the part of the Earl of Hertford; Miss Romer sang Elizabeth, and Mrs. Wood (Miss Paton) Catherine Grey. This was the first of Balfe's operas on a purely English theme.—Barrett, Balfe, 116; Kenney, Memoir, 123.

CATHERINE HOWARD, French opera, music by Litolf, represented at the Con-

servatoire, Brussels, 1847. *Catarina Howard*, Italian opera in four acts, text by Giacchetti, music by Salvi, Milan, 1846, Vienna, 1847; by Giuseppe Lillo, three acts, Naples, 1849; by Antonio Laudamo, Messina, 1857; by Petrella, Rome, 1866; by Bezzosi, Catania, 1869.

CATONE IN UTICA (*Cato at Utica*), Italian opera in three acts, text by Metastasio, first set to music by Leonardo Vinci and represented at the Teatro delle Dame, Rome, during the carnival, 1727. Subject, the death of Cato; scene in Utica. Characters represented: Catone; Cesare; Marzia, daughter of Catone, secretly in love with Cesare; Arbace, Prince of Numidia, friend of Catone and lover of Marzia; Emilia, widow of Pompeo; Fulvio, legate of the Roman Senate and lover of Emilia. The name of Cornelia was changed to Emilia and that of Juba to Arbace by Metastasio, as better suited for music. The libretto has been set also by Giacomelli, Vienna, 1727; Leo, Venice, 1732; Johann Adolph Hasse, Turin, 1732; Pietro Torri, Munich, 1736; Vivaldi, Venice and Verona, 1737; Duni, Italy, about 1738; Verocaj, Brunswick, 1743; Graun, Berlin, 1744; Jommelli, Vienna, 1749; Ferrandini, Munich, 1753; Ciampi, Venice, 1756; Gassmann, Vienna, about 1760; Majo, Naples, 1763; Johann Christian Bach, Milan, 1758, London, 1764; Piccinni, Naples, 1770; Ottani, Naples, 1777; Andreozzi, Milan, 1782; Paisiello, Naples, 1788; and Winter, Venice, 1791. The oldest treatment of the subject is *Catone il giovane*, by Monari, given in Bologna, 1688. Others are *Catone Uticensi*, by Pollaro, Venice, 1701; and *Cato*, German opera, by Keiser, text by König after Noris, Hamburg, 1715. *Il Catone*, Italian pasticcio, music by Handel, was given at the King's Theatre, London, 1732.

CATRUFO, GIUSEPPE, born in Naples April 19, 1771, died in London, Aug. 19, 1851. Dramatic composer, pupil at the Conservatorio della Pietà de' Turchini of Tarentino for basso continuo, of Sala for counterpoint,

## CATTANI

Tritto for dramatic composition, and *La Barbiera* for singing. He went to Malta in 1791, and wrote two opere buffe, *Il corriere*, and *Cajacciello disertore* (1792). During the war in Italy he became a soldier and took an active part in all the campaigns, but returned to his musical avocations whenever the opportunity offered. At the carnival of 1799 he produced *Il furbo contro il furbo*, opera buffa, at Arezzo, and wrote a Mass and a Dixit for four voices, with chorus and orchestra, for the cathedral of that town, and composed for the Teatro La Pergola several musical pieces which were introduced in operas of other authors. On retiring from military service in 1804 he went to Geneva, and wrote a *Christus factus est pro nobis*, for one voice and orchestra, for the Church of l'Auditoire, and brought out at the theatre four comic operas: *Clarisse*, 1806; *La fée Urgèle*, Paris, 1805, Geneva, 1807; *L'amant alchimiste*, 1808; and *Les aveugles de Fraconville*, 1809. In 1810 he went to Paris to teach singing, and in 1811 published a collection of Vocalises, which were adopted at the Conservatorio in Milan; finally settled in London, in 1835, as a teacher of singing. Works—Operas, all given in Paris: *L'aventurier*, 1813; *Félicie, ou la jeune fille romanesque*, and *Une matinée de Frontin*, 1815; *La bataille de Denain*, and *La boucle de cheveux*, 1816; *Zadig*, 1818; *L'intrigue au château*, 1823; *Voyage à la cour*, 1825; *Les rencontres* (with Lemièrre), 1828; *Le passage du régiment*, 1832. Other works: *Solfèges progressifs*, 1820; *Méthode de Vocalisation* (Paris, 1830); Many popular songs, such as, *L'infidélité d'Annette*, *La déclaration*, *Le gondolier*, *L'exilé*; Many cantatas, nocturnes, fantaisies for piano-forte, etc.—Fétis; Mendel.

CATTANI, LORENZO, born in Tuscany, flourished in the second half of the 17th century. Dramatic composer, Augustine friar and maestro di cappella at the Cathedral of San Stefano at Pisa. Works—Op-

eras: *Il conte di Castro*; *La pietà di Sabina*; *Il pellegrino*; *Cajo Marzio Coriolano*; *Quinto Lucrezio proscritto*; *Genevieve*, oratorio; Church music.—Fétis.

CATTIGNO (not Catugno), FRANCESCO, born in Naples in 1782, died there, March 28, 1847. Dramatic composer, pupil for fifteen years from 1793 at the Conservatorio della Pietà de' Turchini, where his uncle, Sylvestro Palma, was his teacher of singing and composition. He became maestro di cappella to the churches of several convents at Naples, for which he wrote many of his masses, etc. Among his compositions are several operas, three of which were opere buffe, written for the Teatro Nuovo, of Naples: *I due compari*; *Le stravaganze d'amore*; *I finti ammalati*. He rewrote the second for the Teatro San Carlo, for which he also wrote the cantata *Partenope*. Among his most important church compositions are: 3 masses for four voices and orchestra; 2 Dixit; *Venite exultemus*, psalm; *Laudate pueri, alla Palustrina* for four voices, composed for the court at Lisbon; *Laudate pueri*, for four voices and orchestra; *Miserere* for three voices; *Salve Regina* for one, two, and three voices; *Credo* for four voices with orchestra; *Ave Maria* for three voices; *Litanies* for four voices; *De Profundis* for three voices and orchestra; *Te Deum* for the re-establishment of the health of Ferdinand I; *Lamentations* for Holy Week; *Motets*, and the oratorio, *Ester ed Assuero*.—Fétis; do., *Supplément*, i. 160; Mendel.

CAULERY, JEAN, lived in Brussels in 1556. He was maître de chapelle to Catherine de' Medici. His songs are to be found in an exceedingly rare and valuable collection entitled: *Jardin musical, contenant plusieurs belles fleurs de chansons, choisies d'entre les œuvres de plusieurs auteurs excellents en l'art de la musique, ensemble le blason du beau et laid tant propice à la voix comme aux instruments. Le premier livre. En Anvers, par Hubert Waelrant et Jean Laet* (without date). The

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second book is entitled: *Jardin musical*, contenant plusieurs belles fleurs de chansons spirituelles à quatre parties, composées par M<sup>ist</sup>re Jean Caulery, maistre de chapelle de la Royne de France, et de plusieurs autres excellents autheurs en l'art de musique, tant propice à la voix comme aux instrumenta. Livre second. En Auvers, chez Hubert Waelrant et Jean Laet (without date). Fétis gives a list of the composers, all well known, whose songs are included.—Fétis.

**CAURROY, FRANÇOIS EUSTACHE DU**, Sieur de Saint-Frémin, born at Gerberoy, near Beauvais, 1549, died in Paris, Aug. 7, 1609. He was a canon of the Sainte-Chapelle and prior of Saint-Aoul de Provins, and was a composer of great merit in his day, sharing with Lasso and Palestrina the title of prince des professeurs de musique. In 1569 he was made director of the king's band, and held that office during the reigns of Charles IX., Henri III., and Henri IV. The post of surintendant de la musique du roi was created for him in 1599. He was awarded the prize of the Puy de Musique, Évreux, in 1575, for a chanson, one in 1576 for a motet, and the silver lute in 1583 for a chanson. Works: *Missa pro defunctis*, performed at the funerals of the kings of France until the 18th century, one copy only of which exists in the Bibliothèque National; *Preces ecclesiasticæ*; *Precum ecclesiasticarum*, lib. ii. (1509); *Fantaisies* in 3, 4, 5, and 6 parts; and *Mélanges de musique* (Paris, 1610), from which Burney prints a Noël in four parts in his 3d volume. Du Caurroy has been credited also with the two airs appropriated by the Bourbons of France, *Charmante Gabrielle* and *Vive Henri IV.*—Fétis; do., *Supplément*, i. 160; Mendel.

**CAUSSE, JOSEPH**, born at Saint-Pons (Hérault), in 1774, died (?). Pianist, pupil of his father, a teacher of music in the collegiate school of his town. He went to Paris and published there the following compositions: *Sonate pour le piano avec*

*flûte obligée*, œuvre i (1801); *Caprice pour le piano*, œuvre ii; *Sonates faciles pour le piano* (1802); *Sérénade pour piano, violon et violoncelle*; *Plusieurs pots-pourris, rondeaux, etc.*, pour piano seul.—Fétis.

**CAUSTON, THOMAS**, born (?), died in London (?), Oct. 28, 1569. Organist, gentleman of the Chapel Royal during the reigns of Edward VI., Mary, and Elizabeth. Some of his works may be found in Day's collections, published in London, 1560 and 1563. His style, remarkable for flowing melody, resembles that of Orlando Gibbons.—Grove.

**CAVACCIO, GIOVANNI**, born at Bergamo about 1556, died in Rome, Aug. 11, 1626. He was a singer at the court of Munich, and, after visiting Rome and Venice, maestro di cappella of the Cathedral of Bergamo. Called to Rome twenty years afterwards to be maestro di cappella of S. M. Maggiore, he remained there till his death. He was one of the composers who contributed psalms to a collection dedicated to Palestrina (1592). Works: *Magnificata*, all of which are mentioned separately by Fétis, psalms, madrigals, etc. (Venice and Milan, 1581 to 1611). Some of his pieces are in *Parnassus Musicus*, Bergameno (Venice, 1615).—Fétis; Mendel.

**CAVALIERE ERRANTE, IL** (The Knight Errant), Italian opera, music by Traetta, represented in Naples, 1777, and in Paris at the Académie Royale de Musique, Aug. 4, 1779.

**CAVALIERI, EMILIO DE'**, born in Rome about 1550, died before the end of the 16th century. A gentleman of good family, he lived at Rome until called to the court of Florence, where the Grand Duke Ferdinand de' Medici made him inspector-general of the arts and artists. Naturally endowed with fine musical talents, he had studied counterpoint, singing, and various instruments from childhood up. He wrote madrigals, and is especially notable for being one of the first composers to write musical plays. He was thus the immediate precursor of



## CAVALIERI

Caccini and Peri, the real founders of the opera. Although an innovator in several ways, being the probable inventor of several vocal embellishments, and of the figured basso continuo, he took no active part in the famous Florentine music reform. He was no frequenter of the house of Bardi, where the reform in question was principally mooted, and the music of his plays *Il satiro* and *La disperazione di Fileno* (brought out at Florence in 1590) was wholly in the traditional madrigalesque (i.e., contrapuntal) style. He did not live to hear a performance of his last and most important work, a sort of dramatic oratorio, "*La rappresentazione dell'anima e del corpo*," which was given at Sta. Maria in Vallicella, Rome, in February, 1600. In this work Cavalieri shows signs of trying to imitate the new stile rappresentativo of Caccini and Peri; indeed, he had heard the latter's opera *Dafne* in Florence in 1594, and there can be little doubt that, had he lived longer, he would have taken an active part in the music reform which resulted in the establishment of the dramatic, monodic style, and, finally, in Monteverde's discovery of the tonal system. Besides the works al-

di diversi accomodati per concerti spirituali con partitura (Louvain, 1616).—Fétis; Mendel.

CAVALLI (Pier-Francesco Caletti-Bruni), called FRANCESCO, born at Crema, near Venice, 1599 or 1600, died in Venice, Jan. 14, 1676. His father was maestro di cappella at the Church of Sta. Maria in Crema. The evident musical talent of the boy Francesco attracted the notice of Federigo Cavalli, Podestà of the Province of Crema, and that nobleman became his patron, taking him with him on his return to Venice in 1616. Here he was soon known as "il Checco di Cà-Cavalli" (Franky of the House of Cavalli), and his real name was gradually discarded. He studied under several masters, but especially under Monteverde, whose greatest pupil and follower he became. He was one of the singers in the choir of San Marco until 1640, when he was appointed second organist; on Jan. 11, 1665, he was made first organist, and on Nov. 20, 1668, maestro di cappella, which post he held until his death. At his obsequies the choir of San Marco sang a requiem for choruses which he had written "for himself." Cavalli was chiefly important as a dramatic two composer; the stile rappresentativo of Caccini and Peri, which Monteverde had developed into a really dramatic style, was

treated with still greater rhythmic freedom by Cavalli, whose melodies were better defined and more graceful than his master's, and who even began to introduce passages in imitative counterpoint into dramatic writing. Indeed, Cavalli left the opera in a condition in which it needed only the genius of Alessandro Scarlatti to distinguish more sharply between the declamatory and the more purely melodic portions, and thus finally establish the definite forms of recitative and aria. Cavalli's style was in general very simple, and noted for its truth and intensity of dramatic expressiveness. His harmony is often awkward, at times incor-

*Emilio de Cavalieri.*

ready mentioned, Cavalieri wrote a musical drama, *Il giuoco della cieca*, which was given in Florence in 1595.—Ambros, iv. 154, 182.

CAVALIERI, GIROLAMO, born about the end of the 16th century. Organist and composer of church music and madrigals; priest of the Armenian Congregation at the Monastery of Saint-Damien, Montfort, Piedmont. Among his published compositions are the following: *Nova metamorfose a quattro*, lib. i. (1600); *Nova metamorfose a 5*, lib. ii., con partitura (1605); *Nova metamorfose a 6*, lib. iii., col basso principale per l'organo (Milan, 1610); *Madrigali*

trated with still greater rhythmic freedom by Cavalli, whose melodies were better defined and more graceful than his master's, and who even began to introduce passages in imitative counterpoint into dramatic writing. Indeed, Cavalli left the opera in a condition in which it needed only the genius of Alessandro Scarlatti to distinguish more sharply between the declamatory and the more purely melodic portions, and thus finally establish the definite forms of recitative and aria. Cavalli's style was in general very simple, and noted for its truth and intensity of dramatic expressiveness. His harmony is often awkward, at times incor-



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rect, but this was inevitable at a time when the true character of the recently discovered tonal system was not fully understood ; but for strong emotional power and veracity of expression, with the simplest of means, he has been seldom excelled. He was certainly the greatest dramatic composer of his day, and one of the greatest of all time. He was for a short time in the service of the Elector of Bavaria, and twice visited Paris, in 1660 and 1662. He began to write for the stage in 1637, and continued to do so up to 1669. Of Cavalli's church music a collection of psalms, antiphons, and a mass was published at Venice, 1656, and some vespers for eight voices in 1675. The MS. of his requiem was in the Santini collection at Rome. Works—Operas : 1. *Le nozze di Tetide e di Peleo*, Venice, 1639 ; 2. *Gl'amori di Apolline e di Dafne*, ib., 1640 ; 3. *La Didone*, ib., 1641 ; 4. *L' Amore innamorato*, ib., 1642 ; 5. *La virtù de' strali d' amore*, ib., 1642 ; 6. *Narcisso ed Ecco immortali*, ib., 1642 ; 7. *L' Egisto*, ib., 1643 ; 8. *La Deidamia*, ib., 1644 ; 9. *L' Ormindo*, ib., 1644 ; 10. *La Doriclea*, ib., 1645 ; 11. *Il Titone*, ib., 1645 ; 12. *Il Romolo ed il Remo*, ib., 1645 ; 13. *La prosperità infelice di Giulio Cesare dittatore*, ib., 1646 ; 14. *La Torilda*, ib., 1648 ; 15. *Il Giasone*, ib., 1649 ; 16. *L' Euripo*, ib., 1649 ; 17. *La Bradamante*, ib., 1650 ; 18. *L' Orimonte*, ib., 1650 ; 19. *L' Oristeo*, ib., 1651 ; 20. *Alessandro vincitor di se stesso*, ib., 1651 ; 21. *L' Artemidoro*, ib., 1651 ; 22. *La Rosinda*, ib., 1651 ; 23. *La Callisto*, ib., 1651 ; 24. *L' Eritrea*, ib., 1652 ; 25. *Veremonda l' Amazzone d' Aragona*, ib., 1652 ; 26. *L' Elena rapita di Teseo*, ib., 1653 ; 27. *Il Serse*, ib., 1654, Paris, Nov. 22, 1660 (published by Ballard, 1660) ; 28. *La Statira, principessa di Persia*, Venice, 1655 ; 29. *L' Erismena*, ib., 1655 ; 30. *L' Artemisia*, ib., 1656 ; 31. *Antioco*, ib., 1658 ; 32. *Elena rapita di Paride*, ib., 1659 ; 33. *Coriolano*, Parma, 1660 ; 34. *Ercole amante*, Paris, 1662 ; 35. *Scipione Africano*, Venice, 1664 ; 36. *Muzio Scevola*, ib., 1664 ; 37. *Il Ciro*, ib., 1665

38. *Pompeo Magno*, ib., 1666. Of these, Nos. 1, 3, 5, 9, 10, 15, 18, 19, 22, 23, 24, 26, 27, 28, 29, 30, 32, 35, 36, and 37 are in the Library of San Marco, Venice ; *Serse* and *Artemisia* are the composer's autograph.—Ambros, iv. 371.

CAVALLINI, ERNESTO, born in Milan, Aug. 30, 1807, died there, Jan. 7, 1874. Clarinet player, pupil of Cavalli at the Milan Conservatorio, solo clarinet at the Teatro Fenice, and later a member of the band of a Piedmontese regiment ; visited many of the principal cities of Europe, and finally became professor at the Conservatorio of Milan, where he had many celebrated pupils. Works : Concerto for flute and orchestra (Turin) ; Concerto for clarinet and orchestra, op. 4 (Milan) ; Chant grec varié, clarinet, accompaniment of two violins, viola, violoncello, and double-bass ; 6 caprices for clarinet, etc.—Fétis ; do., Supplément, i. 164.

CAVALLO, FORTUNATUS, born in the Diocese of Augsburg in 1738, died in Ratisbon, 1801. Violinist and organist ; pupil of Giuliani, Kapellmeister of the Cathedral of Augsburg, and later of Riepel, a composer of Ratisbon. He became Kapellmeister of the Cathedral of Ratisbon. Works : Twenty masses, concertos for harpsichord, symphonies, cantatas, etc. ; but, with the exception of two masses and several offertories, all of his works were destroyed at the time of the great fire in Ratisbon in 1809.—Fétis ; Mendel.

CAVALLO, WENZEL, born in Ratisbon in 1781. Violinist, son of Fortunatus Cavallo, whom he succeeded as Kapellmeister of the cathedral of Ratisbon ; a pupil on the violin and in composition of Anton Joseph Liber, first violinist and composer to the Prince of Thurn and Taxis. He wrote three masses, and some other church music, all of which was destroyed in 1809 in the conflagration at Ratisbon.—Fétis ; Mendel.

CAVENDISH, MICHAEL, English composer of the latter part of the 16th century ; nothing is known of his life. He was one

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of the ten composers who harmonized the tunes for Este's "Whole Booke of Psalms" (1592); he also published a set of Ayres for four Voyces (1599), and contributed a madrigal, Come, gentle swains, to the Triumphes of Oriana (1601).—Fétis; Schilling.

CAVERNE, LA, lyric drama in three acts, text by Dercy, music by Lesueur, represented at the Théâtre Feydeau, Paris, Feb. 15, 1793. Subject, an episode in "Gil Blas," in which Séraphine, daughter of Count Alvar de Guzman, is captured by bandits and taken to their cavern, whence she is finally rescued by Gil Blas. The brilliant success of this, the composer's best dramatic work, procured him his appointment as professor in the École de la Garde Nationale, Nov. 21, 1793. La Caverne, text by Forgeot, music by Méhul, given at the Opéra Comique, Dec. 4, 1795, treats of the same subject.

CAVI, GIOVANNI, maestro di cappella of the Church of S. Giacomo degl' Espanoli, Rome, in the second half of the 18th century. He was the author of several dramatic works, whose titles are not given. The Abbate Santini's collection has the following church compositions by Cavi: The psalm Beatus vir, and a Laudate for four parts, with orchestra; another Beatus vir for three voices, with chorus and orchestra; Two masses for four voices, with instrumental accompaniment.—Fétis; Mendel.

CAVOS, CATTERINO, born in Venice in 1775, died in St. Petersburg, April 28, 1840. Dramatic composer, pupil of Francesco Bianchi; when only twelve he was intrusted with conducting the rehearsals at the theatre, and wrote a cantata for the entry of the Emperor Leopold II. into Venice; at fourteen he was elected organist at San Marco, but resigned in favor of a poor co-applicant. Another cantata, to celebrate the pence of Campo Formio, obtained also a brilliant reception, and soon after he went to Germany, and thence to St. Petersburg in 1798, where, after the success of his first Russian opera, he was

appointed imperial maestro di cappella. Works: La Sildide, ballet, given at Padua, 1797. Russian operas: Ivan Sussanina: The Ruins of Babylon; The Phoenix; The Strength of Elijah; The Invisible Prince; The Three Hunchbacks; Love's Post; The Reign of Twelve Hours; The Daughter of the Danube; The Fugitive; The Cossack Poet; The Unknown; A New Embarrassment. Les trois sultanes, French opera; Il convito degli spiriti, Italian monodrama, Munich, 1819; 6 ballets, among which, Flore et Zéphyr; Vaudevilles, choruses, and many Russian songs.—Fétis; Mendel.

CAZOT, FRANÇOIS FÉLIX, born in Orléans, France, April 6, 1790, died in 1858. Pianist, pupil in 1804 at the Conservatoire in harmony of Catel, on the pianoforte of Pradher, and in composition of Gossec and Fétis. He took the 1st prize in fugue and counterpoint in 1809, and the 1st prize for pianoforte in 1811. He was admitted to the Institut de France, and took the 2d prize in musical composition; shared with Hérold the honours of the 1st prize in 1812 for the cantata, Madame de la Vallière. He afterwards went to Brussels and gave lessons until 1821, when he returned to Paris, and became professor of the pianoforte. He published variations on the air, Au clair de la lune (Brussels), and Méthode élémentaire de piano (Paris, no date).—Fétis; do., Supplément, i. 164.

CAZZATI, MAURIZIO, born in Mantua about 1620, died there in 1677. Organist and maestro di cappella of the Collegiate Church of San Andrea, Mantua, and subsequently maestro of the Cathedral at Bergamo, and of S. Petronio, Bologna, from 1657 to 1674. A severe criticism by Giulio Cesare Aresti, organist of that church, on a Kyrie written by Cazzati, led to a violent quarrel and to Cazzati's resignation, and was ultimately the cause of his death. His masses, motets, cantate spirituali, etc., were published in Venice, Bologna, Mantua, and some were reprinted in Antwerp, from 1641 to 1668. He wrote also Correnti e Balletti

a 3 e 5 stromenti (Venice, 1657). One of his motets, *Sunt breves mundi rosæ*, was printed in *Profe's Geistliche Concerten* (Leipsic, 1641).—Fétis; Schilling.

CEBALLOS, FRANCISCO, born in Castile (?), died in Burgos in 1571. He was maestro de capilla of the Cathedral of Burgos, in 1535. His compositions are preserved in the churches of Spain; many of his motets are in the library of the Escorial and the archives of the Cathedral of Toledo. The church of Nuestra Dama del Pilar, Saragossa, possesses a fine mass by him, and in *Lira sacro-hispana*, by M. Hilarion Eslava, there is a motet, *Inter vestibulum*, a work of great merit.—Fétis, *Supplément*, i. 165; Mendel, *Ergänz.*, 59.

CECCARELLI, EDOARDO, born at Bevagna in the Papal States, died about the middle of the 17th century. He was appointed tenor in the Pontifical Chapel, Jan. 21, 1628. He wrote many of the Latin texts for motets, etc., and devoted much attention to the rules of prosody, and to the accentuation and punctuation of the sacred text in church music. He was called upon by Pope Urban VIII., together with Sante Naldini, Steffano Landi, and Gregorio Allegri, to prepare an edition of the hymns of the Church, with all the old Gregorian chants, as well as the more modern music by Palestrina; and the great work prepared by these four distinguished men was published at Antwerp, with the following title: *Hymni sacri in breviario romano S. N. D. Urbani VIII.*, etc. (1644).—Fétis; Mendel.

CECCHELLI, CARLO, Roman musician, flourished in the 17th century. He is sometimes erroneously called Domenico Cecchelli. He succeeded Boneventi as maestro di cappella of S. M. Maggiore, Rome, 1646, and resigned that position in 1649. In 1651 he published a book of masses, for four voices, a cappella.—Fétis; Mendel.

CECCHERINI, FRANCESCO, born in Florence in 1792, died there, Jan. 12, 1858. Tenor-singer, pupil of the Abbate Filippo Allegri. He was court tenor, and maestro

di cappella and professor of singing at the Academy, Florence. Among his compositions are four oratorios: *Saül*, *David*, *San Benedetto*, and *Debora e Giale*, all of which were produced in Florence; *A Requiem*, and a great deal of other church music.—Fétis, *Supplément*, i. 165; Mendel, *Ergänz.*, 59.

CECCHINA, LA. See *Buona figliuola*.

CECCHINO, TOMMASO, born in Verona, lived about 1620. Composer of church music, whose works are found in the catalogue of the library of the King of Portugal, as follows: *Missarum 3 et 4 vocum cum motetta 4 et 5 voc.*, lib. ii., op. 17; *Madrigali a cinque*, lib. i., op. 15; *Missæ 3, 4, 5 et 8 voc.*, lib. iv., op. 22. Among other known works are: *Madrigali e cauzonette a 3 voci* (Venezia, Giac. Vincenti, 1617).—Fétis; Mendel.

ČECH, FRANZ XAVER, born at Hořic, Bohemia, Dec. 4, 1759, died at Milevsko, ib., Aug. 29, 1808. He became contralto, in 1772, at the Church of the Barnabites, Prague, where the director of the choir, Johann Kutnohorský, became interested in him and superintended his musical and literary studies, and often confided the direction of the church music to him. In 1780 he entered the Convent of the Premonstratensiana, Strahow, was ordained priest in 1787, and lived in the monastery until 1801, when he became pastor of Mühlhausen. Works: *Te Deum* for chorus and orchestra; *Credo*, id.; *Messe solennelle*; *Litanies*; German dances for orchestra, and several sonatas for pianoforte. All this music is in MS.—Fétis; Mendel.

ČEJKA (Czeyka), VALENTIN, born in Prague in 1769, died (?). He was in the choir of St. James's as a child, and there learned to play on several wind instruments; excelling on the bassoon, he was admitted to the chapel of Count Pachtá as solo player. He went to Vienna in 1802, and became a member of an orchestra in that city, and afterwards went to Naples and became band master to an Austrian regiment. He has written seven concertos for bassoon, and



## CELANI

military marches which are still in MS.—Fétis; Mendel; Schilling.

**CELANI, GIUSEPPE CORSO**, lived in the second half of the 18th century, successively in Rome, Parma, and Ancona, and composed an oratorio, *Ismaele ed Agar*, which was performed in Rome. Other works: *Santa Teodora*, oratorio (1688).

**CELESTE AIDA**. See *Aida*.

**CELESTINO, ELIGIO**, born in Rome in 1739, died at Ludwigslust, Mecklenburg, Jan. 14, 1812. Violinist, considered one of the best of his time. After travelling much, from 1776, he settled in 1781 at Ludwigslust as leader of the ducal band. Six of his sonatas for violin and bass are in Preston's Catalogue (1797), and three duos for violin and violoncello (London, 1798).—Fétis; Mendel.

**CELLARIER, HILARION**, born at Florensac (Hérault), March 12, 1818, still living, 1888. Dramatic composer, pupil of Pacini at the Conservatorio of Viareggio, near Lucca. When about twenty, he replaced his master, who had fallen sick, in composing a mass, which was performed with success in the Cathedral of Lucca. Recalled by family affairs he returned suddenly to France about 1842, and settled at Montpellier. Works: *Don Japhet*, opera; *La secchia rapita*, do. (1836); *I Guelfi*, do. (1842); *Mass with grand orchestra* (1845), and other church music; Symphonies, quartets, pianoforte-pieces, etc.—Fétis, *Supplément*, i. 165.

**CELLI, FILIPPO**, born in Rome in 1782, died in London, Aug. 21, 1856. Of noble birth, he devoted himself to the study of music, and was the composer of many successful operas: *Amalia e Palmer*; *Dritto e Rovescio*, opera buffa, produced at the Teatro Rè, Milan, 1815; *Amore aguzza l'ingegno*, ossia *Don Timonella di Piacenza*, ib., 1815; *Emma* (Bologna, 1822); *Il corsaro*, Rome, 1823; *Il poeta al cimento*, written for the fair at Rimini; *Le due duchesse*, Florence, 1826; *Ezio* (1830); *Medea* (Rome, 1838); *Ricciarda* (Naples, 1839);

*La secchia rapita*; *L'ajo nell'imbarazzo*; *Superbia e Vanità*; *L'amore muto*. He was professor of singing at the Conservatorio of Madrid in 1834–38; he afterwards lived at Bologna and at Milan, and finally went to London as a teacher. *Ricordi* published a collection of five of his ariettas, four duets, and two trios, to words by Pepolli, under the title of *Serenate Romane* (Milan).—Fétis; Mendel.

**CELLIER, ALFRED**, born in London, contemporary. Dramatic composer. Some of his songs and part-songs are very popular. Works: *Sultan of Mocha*, operetta, London, 1876; *The Spectre Knight*, do.; *After All*, vaudeville, ib., 1878; *In the Sulks*, operetta, ib., 1880; *The Masque of Pandora*, text by Longfellow, Boston Theatre, Boston, Mass., Jan. 10, 1881; *Gray's Elegy*, Leeds Festival, 1883; *Dorothy*, operetta, London, 1886, Boston, Mass., Jan. 30, 1888; Part-songs, songs, etc.—Fétis, *Supplément*, i. 166.

**CELLINI, opera**. See *Benvenuto Cellini*.

**CELLINI, FRANCESCO**, born at Fermo, Italy, May 5, 1813, died there, Aug. 19, 1873. Singing teacher, pupil of his uncle, Agostino Cellini, and of Rafael Monelli and Carlo Morra. He then took lessons of Pilotti at Bologna, and on his master's death went to the Conservatorio, Naples, where he studied singing under Crescentini and composition under Zingarelli and Mercadante. On his return to Fermo, in 1842, he was made maestro di cappella of the cathedral. In 1860 he visited London, with his pupil Antonio Giuglini, and remained there some time. Among his scholars were Francesco and Ludovico Graziani, Henri Fagotto, Mme Morgiali, Mme Biancolini, Rodriguez, and many of the best operatic singers of his day. His works consist of patriotic choruses used on several commemorations;





## CELLOT

and of considerable church music, of which there is no special list.—Fétis, Supplément, i. 166.

CELLOT, HENRI, born in France about 1835, still living, 1888. He has written a few romances, and has brought out several operettas, among which are : *Dix contre un*, Palais Royal, 1865 ; *L'île des singes*, Eldorado, 1868 ; *L'amour charlatan*, at the Folies Marigny.—Fétis, Supplément, i. 166.

CENDRILLON, opéra-comique in one act, text by Anseaume, music by Laruette, represented at the Opéra Comique, Paris, Feb. 21, 1759. Subject, the story of Cinderella, from the tale by Perrault. The same subject is treated in an opera in three acts, music by Steibelt, given in St. Petersburg, 1809 ; and in the opéra-comique in three acts, text by Étienne, music by Nicolò Isouard, represented at the Théâtre Feydeau, Paris, Feb. 22, 1810. It was reproduced at the Opéra Comique in 1845, with some changes by Adam, but with little success ; and again, Jan. 23, 1877, with a divertissement called *Les Saisons*, introduced in the second act, the themes of which were selected by Théodore de Lajarte from the works of Lulli, Destouches, and other old composers.

CENERENTOLA, LA, Italian opera, text by Ferretti, music by Rossini, first represented at the Teatro Vallo, Rome, during the carnival, Dec. 26, 1817 ; at the King's Theatre, London, Jan. 8, 1820 ; at the Théâtre des Italiens, Paris, June 8, 1822 ; and in New York, June 27, 1826. Subject, an adaptation from Étienne's *Cendrillon*, the story of Cinderella. It is a charming work, with a light and graceful overture. Among its favourite numbers are : the air, "Miei rampolli," originally written for *La Pietra del Paragone* and used second in *La Gazzetta* ; the duet, "Un soave non so che" ; the duet, "Zitto, Zitto," taken from *Il Turco in Italia* ; the bass duet, "Un segreto d'importanza" ; and the contralto aria "Non più mesta." The principal part in *Cenerentola*, though generally sung by a soprano, was written for a contralto, and

was a favourite rôle of Marietta Alboni, who always excited the greatest enthusiasm by her singing of *Non più mesta*. The same subject is treated in *La Cenerentola*,



Marietta Alboni.

music by Manuel del-Popolo-Vicente Garcia, given at the Park Theatre, New York, July 13, 1827.—Hanslick, *Moderne Oper*, 110 : Stendhal, Rossini, 184.

CENTENNIAL HYMN, words by John Greenleaf Whittier, music by John Knowles Paine, op. 27, composed in 1876. Sung at the opening of the Centennial Exhibition, Philadelphia, May 10, 1876.

CENTENNIAL MARCH. See *Grosser Festmarsch*. Wagner.

CENTENNIAL MEDITATION OF COLUMBIA, cantata, words by Sydney Lanier, music by Dudley Buck, sung at the opening of the National Centennial Exhibition, Philadelphia, May 10, 1876. The text consists of sixty-one lines, in eight stanzas of unequal length. The autograph of the cantata is owned by the Connecticut Historical Society, Hartford.—Upton, *Standard Cantatas*, 106 ; *Atlantic Monthly*, xxxviii. 122.

**CENTO, Padre GIOVANNI ANTONIO**, flourished in the 17th century. He was a Franciscan monk, maestro di cappella at Padua, and afterwards, 1660, at S. Francesco, Bologna. He left a great deal of church music in MS.—Fétis; Mendel.

**CENTOLANI, AMBROGIO**, Italian composer, contemporary. He is author of the opera, *Isabella Orsini*, produced at the Lugo Theatre, Sept. 17, 1867.—Fétis, *Supplément*, i. 166.

**CENTORIO, MARC' ANTONIO**, born at Vercelli, end of the 16th century. Studied music at the Collegio degl' Innocenti, and counterpoint at Milan. After being ordained a priest he returned to his native town, and became canon and maestro di cappella of S. M. Maggiore. He wrote many masses, vespers, and motets, which are preserved among the archives of his chapter. In 1637 the court of Savoy made a long stay at Vercelli, and Centorio was made director of the royal concerts, and produced several of his symphonies.—Fétis; Mendel.

**CENT VIERGES, LES** (The Hundred Virgins), opéra-bouffe in three acts, text by Chivot, Duru, and Clairville, music by Charles Lecocq, first represented at the Théâtre de la Monnaie, Brussels, March 16, 1872. The libretto details the story of a hundred Englishmen, settled in an island called Isle-Verte, who, in want of wives, make a demand on the admiralty for a cargo of virgins. The opera was given in Paris, at the Variétés, May 13, 1872, and met with much success.

**CEPHALUS AND PROCRIS**. The legend of Procris or Progne, beloved by Eos, and the recipient from Diana of the never-erring spear, with which she is at last accidentally slain by her husband Cephalus, as related by Hyginus, Apollodorus, and Ovid, is the subject of several operas. *Céphale et Procris*, lyric tragedy in five acts, text by Duché, music by Mlle de la Guerre, represented in Paris, March 15, 1694; lyric tragedy in three acts, text by Marmontel,

music by Grétry, given at Versailles, 1773, and at the Académie Royale de Musique, Paris, May 2, 1775; operetta, music by Eugène Moniot, Paris, 1868. *Cephalus und Procris*, German opera, music by Bronner, Hamburg, 1701; melodrama, music by Kerpén, Mainz, 1792. *Cephalus and Procris*, English opera, music by Henry Carey, London, 1733. *Céphale*, opéra-ballet, music by Batistin Struck, Versailles, 1710. Russian opera, music by Araja, St. Petersburg, 1755, the first Russian opera.

**CE QU'ON ENTEND SUR LA MONTAGNE**, symphonic poem, music by Liszt, composed at Weimar, 1856. It was inspired by the poem of the same title by Victor Hugo, which the poet read from his manuscript to a circle of literary and artistic friends. The impression it made upon Liszt lasted for years, until he freed himself from it by this composition, which became the germ of his series of symphonic poems. Published by Breitkopf & Härtel (Leipsic), F. Liszt, *Symphonische Dichtungen*, No. 1.—Ramann, 293.

**CERACCHINI, FRANCESCO**, born at Asina Lunga, Tuscany, in 1748, died (?). Maestro di cappella of the Cathedral of Siena in 1736. He wrote much church music, and was a celebrated teacher of counterpoint.—Fétis; Mendel.

**CERCIA, DOMENICO**, born at Naples, flourished about the end of the 18th century. Dramatic composer, pupil of Fenaroli. Works—Operas: *Scipione in Cartagine*, given at Naples about 1790; *Il servo trappoliere*, ib., about 1795; *L'equivoco curioso*, opera buffa, ib., about the end of the 18th century; *Le false magie per amore*, do., ib., do.; *La marinaressa di spirito*, ib., do.; *I vecchi delusi*, ib., about 1796; *Gli amanti in angustie*, ib., do.; *Ilo Robbe vecchie*, in Neapolitan dialect, ib.; *Lo matrimonio utruppecuso*, do., ib.; *La Passione del Signore*, oratorio; *La disfatta de' mori in Valenza*, cantata; *La fuga ed il trionfo di Davide*, do.; 3 cantatas for Christmas; *Te Deum*; 14 solemn masses;

## CERECEDA

2 requiem masses; Pastoral mass; 4 motets, etc.—Fétis.

**CERECEDA, GUILLERMO**, Spanish dramatic composer, known by his zarzuelas or comic operas, produced at Madrid, as follows: *Pascal Bailon*; *Tocar el violon*; *Pepe-Hillo*; *Trayo*; *Mefistofeles*; *Esperanza*, lyric and dramatic ballad, played at the Zarzuela Theatre, 1872, where he was leader of the orchestra.—Fétis, *Supplément*, i. 167.

**CEREROLS, Padre JUAN**, Spanish monk, living at the Abbey of Montserrat in the last years of the 18th century. His works, preserved in the archives of that college, are mostly for ten voices. Works: *Misa de batalla*, a mass for three choruses and twelve voices; the psalms, *Dixit Dominus*, *Confitebor*, *Beatus vir*, *Laudate pueri Domini*, *Lætatus sum*, *Nisi Dominus*, *Credidi*; the hymn, *Ave Maris Stella*, and the canticle, *Magnificat*.—Fétis, *Supplément*, i. 167; Mendel, *Ergänz.*, 60.

**CERESINI, GIOVANNI**, born at Cesena about the end of the 16th century. Church composer, author of the following works: *Primo libro de' Motetti a 1, 2, 3, 4, 5 e 6 voci* (1617); *Missa e Salmi a 5 voci*, op. 3 (Venice, 1618); a second edition was published at Venice (1623); *Motetti e Litanie de B. V. a 2, 3 e 4 voci* (Venice, 1638).—Fétis; Mendel.

**ČERMÁK, ANTON**, born in Bohemia in 1750, died in Prague, August, 1803. Organist, pupil of Seger in composition and on the organ. He was organist of the churches of St. Heinrich, and Maria-Schnee, and subsequently of the Kreuzherren-Kirche. He composed concertos for the organ, which he himself played with rare ability.—Fétis; Mendel.

**ČERMÁK (Csermák)**, Edler von Luid und Rohana, born in Bohemia in 1771, died at Veszprim, Hungary, Oct. 25, 1822. Virtuoso on the violin and national composer, appeared first in Vienna in 1798, and took his audience by storm. Refusing a brilliant offer of the French ambassador to go to France, he went to Hungary, and was for a

short time Kapellmeister at Presburg. He then proceeded to Pesth, where, inspired by the playing of the gypsy Bihari, he devoted himself exclusively to Hungarian music, and under the guidance of Lavotta became within a few years a composer and interpreter of national melodies who, according to Count Stephen Fay, the greatest connoisseur of Hungarian music and its history, had no equal. A hopeless love for a high-born lady impaired his mind, and, becoming melancholy and finally insane, he wandered through the country from place to place, writing his finest compositions, now in a tavern on the Puszta, now in the drawing-room of a magnate. The Hungarians call him their Beethoven.—Mendel; Wurzbach.

**ČERNOHORSKÝ, BOHUSLAV**, born in Nimburg, Bohemia, second half of the 17th century, died in Italy in 1740. Organist, monk of the Order of Minorites. He was director of the choir in St. Ann's, Padua, and had some illustrious pupils, among them Tartini. On his return to Bohemia he was Kapellmeister at the Teinkirche, Prague, and afterwards of St. James's. Among his pupils in Prague were Joseph Seger, Czeslaus, Klackel, Franz Tůma, and Christoph Willibald Gluck. He left in MS. much church music, which was nearly all consumed in the great fire in the convent of his order in 1754. The organist Kucharz possessed in 1808 the motet, *Laudetur Jesus Christus*, for four voices and orchestra.—Fétis; Mendel.

**ČERNÝ, DOMINIK**, born in Nimburg, Bohemia, Oct. 30, 1736, died in Prague, March 2, 1766. He was a singer when quite young, in St. Egidius's, Prague, and afterwards studied at the university, and entered the Order of the Minorites. In 1760 he became director of the choir of the Church of St. James, Prague. His compositions are much esteemed in Germany and are sung in all the Bohemian churches.—Fétis, ii. 408; Mendel, iii. 48.

**CERTON, PIERRE**, flourished in the 16th century. One of the foremost French



## CERVETTI

contrapuntists of the first half of his century; choirmaster of the Sainte Chapelle du Louvre. Of his works, masses, magnificats, motets, psalms, and many chansons were published in Paris, 1533-59.—Fétis; Mendel.

**CERVETTI.** See *Geelinck*.

**CESARE.** See *Giulio Cesare*.

**CESARE IN EGITTO**, Italian opera, music by Pacini, represented in Rome, 1822. The subject had been previously treated by Giacomelli, Turin, 1735; and by Ercole Paganini about 1790. *Cesare e Tolomeo in Egitto*, music by Novi, represented in Italy about 1707. *Cesare in Alessandria*, music by Aldovrandini, Naples, 1700.

**CESARINI, CARLO FRANCESCO** (called *del Violino*), born in Rome in 1664. Violinist, musician at the Church of la Pietà, Rome, in 1700, and later maestro di cappella of the Gesù. His works, all of which are in MS., are as follows: *Il figliuol prodigo*, oratorio; *Tobia*, oratorio in two parts; *Il trionfo della divina provvidenza ne' successi di Sta. Geneviefra*, oratorio; *Credidi* for eight voices; *A mass* for eight parts.—Fétis; Mendel.

**CESENA, GIOVANNI BATTISTA**, born in the second half of the 16th century. Franciscan monk in a monastery in the Papal States. Works: *Messe e motetti a quattro voci*, lib. i. (Venice, 1605); *Compieta con litanie e motetti a otto voci* (ib., 1606); *Salmi a quattro voci*, etc. (ib., 1606); *Secondo libro de' concerti*, etc. (ib., 1606); *Salmi intieri a cinque voci per i Vespri*, etc. (ib., 1607); *Messe, litanie, e motetti a cinque voci* (ib., 1608); *Salmi per Vespri a quattro voci pari*, op. 11 (ib., 1609); *Motetti a quattro voci* (ib., 1610); *Due Compiete a quattro voci*, etc., op. 15 (ib., 1612); *Il quinto libro de' concerti e motetti* (ib., 1621).—Fétis; Mendel.

**CESI, PIETRO**, born in Rome, flourished in the second half of the 17th century. He was an ecclesiastic and maestro di cappella in Rome. Works: *Messe a quattro*, con altre sacre canzoni a una, due, tre e

cinque voci, lib. ii., op. 3 (Rome, 1660), in the National Library, Paris; *Motetti a 1, 2, 3 voci con una Messa e Salve a 5 voci*, lib. i., op. 2 (Rome, 1656); etc.—Fétis; Mendel.

**CESSARO I SUONI** See *Ernani*.

**CESTI, MARC' ANTONIO**, born at Arezzo (or Florence?) about 1620, died in Venice in 1669. Dramatic composer, pupil of Carissimi. He was maestro di cappella in Florence in 1646, became tenor singer of the papal choir of Alexander VII., Jan. 1, 1660, and was maestro di cappella to the Emperor Leopold I. in 1661-67. Although an ecclesiastic, he did much for the progress of the music drama in Italy. He is best known by his cantatas, of which he wrote many, preserved in the Music School at Oxford, the British Museum, and continental libraries. Works—Operas: *Orontea*, given at Venice, Teatro de' SS. Apostoli, 1649; *Cesare amante*, Venice, 1651; *Dori, ossia Lo schiavo regio*, ib., 1663; *Il principe generoso*, 1665; *Tito*, Venice, 1666; *Nettuno e Fiora festeggianti*, Vienna, 1666; *Semiramide, Le disgrazie d'amore*, ib., 1667; *La schiava fortunata* (with Ziani) Vienna, 1667, Venice, 1674; *Argene*, Venice, 1668; *Genserico, Argia*, ib., 1669; *Il pomo d'oro* (in the Imperial Library, Vienna), produced at the court of Leopold I. about 1669. Some of his canzonets were published by Pignano in a collection, *Scelta di Canzonette de' più rinomati autori* (London, 1665); and there is a solitary sacred motet, *Non plus me ligate*, in the National Library, Paris. Arie da Camera and the libretto of *La Dori* are in the Abbate Santini's collection.—Fétis; Mendel; Riemann; Schilling.

**C'EST LA CLOCHE DE LA TOURELLE.** See *Dame blanche*.

**CEUPPENS, VICTOR**, born in Brussels, July 28, 1835, still living, 1888. Organist, pupil of Goossens, Jourdan, Bosselet, Lemmens, and Fétis. He has been organist successively of the churches of St. Joseph, the Minimes, and St. Catherine, and maître de chapelle of St. Boniface, as well as profes-



## CEVENINI

nor at the music school of Saint-Josse-ten-Noode, in the environs of Brussels. Among his compositions are: Several Masses, one of which, for four voices, was given, Jan. 14, 1861; Ave Verum, for four voices; Salve Regina, with orchestral accompaniment; Laudate Dominum, chorus for 4 voices; Tantum ergo; Pie Jesu; O Salutaris, and a prayer and three Elevations for the organ. He has also written several romances.—Fétis, Supplément, i. 168.

**CEVENINI, CAMILLO**, born in Rome about the beginning of the 17th century; called l'Operoso by the Filomusi Accademici. Works: Concerti notturni espressi in musica (Bologna, 1636); Epitalamiche serenate nelle nozze d'Annibale Marescotti, e di Barbara Rangoni, applausi musicali (Bologna, 1638).—Fétis; Mendel.

**CHABANON DE MAUGRIS**, born in the Island of Santo Domingo in 1736, died in Paris, Nov. 17, 1780. Dramatic composer, brother of Michel Paul Chabanon. He served in the navy in his youth and devoted most of his life to literature and art. Works: Alexis et Daphné, pastoral opera; Philémon et Baucis, heroic ballet; Fugitive pieces for the harpsichord, and the harp, with violin accompaniment.—Fétis; Mendel.

**CHABANON, MICHEL PAUL GUIDE**, born in the Island of Santo Domingo in 1730, died in Paris, July 10, 1792. Violinist, and didactic writer. Destined for the church by the Jesuits who educated him, he became an atheist, and gave himself up to the study of music. He became an accomplished violinist after eight years' study, and was second violin at the amateur concerts given by Saint-Georges. He was made a member of L'Académie des Inscriptions in 1760, and of L'Académie Française in 1780. He wrote the words and music of an opera, Sémélé, which was received by the Académie Royale de Musique, but not performed. Among the best of his works are three Mémoires on the problems of Aristotle concerning music, published by

the Académie Royale des Inscriptions.—Fétis; Burney, iv. 621; Schilling.

**CHABRAN, FRANCESCO**, born in Piedmont in 1723, died (?). Violinist and composer, pupil and nephew of the celebrated violinist Somis. Musician to the King of Sardinia in 1747, he went in 1751 to Paris, where his talent was enthusiastically recognized. He possessed a wonderfully light and brilliant touch, and excelled in precision and finish. Published works: Three works of sonatas, one of concertos for violin, besides other compositions.—Fétis.

**CHACONNE** in D minor, in J. S. Bach's second partita for violin solo; one of the most stupendous compositions in existence in the form of variations. Both Mendelssohn and Schumann wrote pianoforte accompaniments to it, and Raff arranged it for full orchestra.

**CHACUN LE SAIT, CHACUN LE DIT.** See *Fille du Régiment*.

**CHADWICK, GEORGE WHITFIELD**,



born, of American parentage, in Lowell, Mass., Nov. 13, 1854, still living, 1888. His first musical instruction was received from Eugene Thayer, Boston. In 1876 he went to Olivet, Michigan, to teach in the musical department

of the college there; in 1877 he went to Europe, and studied two years in Leipsic under Jadassohn and Reinecke; after traveling in Germany, he studied composition and organ playing in Munich under Rheinberger for about a year. In 1880 he returned to America and settled in Boston, where he resides as a teacher and conductor, as organist of the South Congregational Church, and as instructor in harmony and composition in the New England Conservatory of Music. He revisited Europe in 1883, 1886, and 1888. Works—Choral: *The Viking's Last Voyage*, for baritone solo,

male chorus and orchestra, Boston, 1881; Dedication Ode, for soli, chorus and orchestra, ib., 1884. For orchestra: Overture to *Rip Van Winkle*, Leipsic, 1879; Symphony No. 1, in C, Boston, 1882; *Thalia*, overture to an imaginary comedy, ib., 1883; Andante for string orchestra, ib., 1884; Symphony No. 2, in B-flat, ib., Dec. 11, 1885; *Melpomene*, overture to an imaginary tragedy, ib., 1887; The *Miller's* daughter, concert overture, San Francisco, 1888. Chamber music: Trio in C minor, Leipsic, 1877; String quartet in G minor, ib., 1878; do. in C major, ib., 1879; do. in D, Boston, Jan., 1888; Quintet for pianoforte and strings, in E flat, ib., Jan., 1888. Songs and other vocal music.

CHAIINE, EUGÈNE, born at Charleville (Ardennes), Dec. 1, 1819, still living, 1888. Violinist, pupil at the Paris Conservatoire and of Clavel and Habeneck. He took a second prize for violin in 1839, and the first in 1840. For his compositions he was awarded prizes in Holland, 1864, at Bordeaux, 1866 and 1872, and in Florence. Professor at the Conservatoire, Paris, since 1875. Works: Grand concerto for violin and orchestra or pianoforte; Second concerto, idem; Élégie for violin and pianoforte; L'Insomnie, romance for do.; La Romanesca, caprice for do.; Tarentelle for do.; Souvenirs de Beethoven, fantaisie for violin with orchestra or pianoforte; Mass for 4 voices, chorus, and orchestra, performed at Poitiers, 1860; First symphony (1864); Second do. (1866); Overture for grand orchestra; Stabat Mater (1872); Third concerto for violin; About forty fantaisie-caprices and morceaux de genre for violin with pianoforte.—Fétis; do., Supplément, i. 168; Mendel; do., Ergänzt., 61.

CHAISES À PORTEURS, LES (The Sedan-Chairs), opéra-comique in one act, text by Dumanoir and Clairville, music by Victor Massé, represented at the Opéra Comique, Paris, April 28, 1858. An amusing imbroglia between a financier, his wife, a danseuse, and two gentlemen, in which

the action is largely carried on in sedan-chairs.

CHALET, LE, opéra-comique in one act, text by Scribe and Mélesville, music by Adolphe Adam, first represented in Paris, Sept. 25, 1834. Subject from Goethe's *Jery und Bätely*, originally written for Kaiser. The composer's most popular work. It has but three characters, which were represented at its original production by Mme Pradher, Inchindi, and Couderc.—Pougin, Adolphe Adam, 90.

CHALLONER, NEVILLE BUTLER, born in London in 1784, died after 1835. Harpist and violinist, pupil of Dubroek on the violin. He made his début in 1793, became violinist at Covent Garden Theatre in 1796, orchestra conductor at the theatre in Richmond, 1799, and soon after at Birmingham. In 1809 he became harpist at the Italian Opera, London, and later a music dealer. He published miscellaneous works for harp and pianoforte, and methods for both instruments, and for violin.—Mendel.

CHALON, FRÉDÉRIC, French flutist and oboe player, contemporary. He was long a member of the orchestra of the Opéra Comique, and was retired with a pension in 1821. Works: *Airs nouveaux pour la flûte*, 1er et 2me recueils; 6 duos faciles pour deux flûtes, op. 2; 6 do., op. 3; Deux suites d'airs en duos; Valses et anglaises pour deux flûtes; Méthode pour le flageolet; Méthode pour le cor anglais avec des airs et des duos; Méthode pour le hautbois à neuf clefs (Paris, 1826).—Fétis; Mendel.

CHALONS, CHARLES, lived at Amsterdam about the middle of the 18th century. Works: 6 symphonies à huit part. (1760); 6 sonates pour clavecin (Amsterdam, 1762).—Fétis.

CHAMATERO, IPPOLITO, born in Rome in the first half of the 16th century. He was maestro di cappella of the Cathedral of Udine, in Friuli. Among his works are: *Madrigali a quattro voci* (Venice, 1561); *Salmi coristi a 8 voci in due mute con*

## CHAMBER

**Magnificat separato**, in Venetia (1573).—Fétis ; Mendel.

**CHAMBER DUETS** (*Italienischen Kammerduette*), music by Handel. There are in all twenty-two of these, numbered in Chrysander's edition as follows : I.(A). *Caro autor di mia doglia* (Soprano and Alto). I.(B). *Caro autor di mia doglia* (2 Alti). I.(C). *Caro autor di mia doglia* (2 Soprani). II. *Giù nei Tartarei regni* (Soprano and Basso). III. *Sono liete, fortunate* (Soprano and Alto). IV. *Troppo cruda, troppo fiera* (Soprano and Alto). V. *Che vai pensando, folle pensier* (Soprano and Basso). VI. *Amor gioje mi porge* (2 Soprani). VII. *Và, speme infida, pur, và, non ti credo* (2 Soprani). VIII. *A mirarvi io son intento* (Soprano and Alto). IX. *Quando in calma ride il mare* (Soprano and Basso). X. *Tacetè, ohimè, tacete* (Soprano and Basso). XI. *Conservate, raddoppiate* (Soprano and Alto). XII. *Tanti strali al sen mi scocchi* (Soprano and Alto). XIII. *Langue, geme, sospira e si lagua* (Soprano and Alto). XIV. *Se tu non lasci amore* (Soprano and Alto). XV. *Quel fior che all' alba ride* (2 Soprani). XVI. *Nò, di voi non vo' fidarmi* (2 Soprani). XVII. *Nò, di voi non vo' fidarmi* (Soprano and Alto). XVIII. *Beato in ver chi può* (Soprano and Alto). XIX. *Fronda leggièra e mobile* (Soprano and Alto). XX. *Ahi, nelle sorti umane* (2 Soprani). Of these, I.(A) was written about 1707 ; I.(B) about 1740 ; the thirteen including Nos. III–XIV. and No. I.(C) were composed for the Princess Caroline in Hanover in 1710–12, and the text was furnished by the Abbate Ortensio Mauri. They were published originally by Arnold ; and, edited by Chrysander, by the *Händelgesellschaft* (Leipsic, 1870). Nos. XV.–XX. belong to the years 1741–45. The whole twenty-two duets and two trios (written in Naples, 1808) are edited by Chrysander and published by the *Händelgesellschaft* (Leipsic, 1880), the accompaniment to I. (C). filled out by Joseph Joachim, that to nearly all the others by Johannes Brahms. V., VII., X., and XIII., are published sep-

arately by Kistner (Leipsic), the accompaniment filled out in a far more masterly style by Robert Franz.

**CHAMBONNIÈRES, JACQUES CHAMPION DE**, flourished in Paris in the 17th century, died about 1670. Organist, son of Jacques Champion and grandson of Antoine Champion, both celebrated organists. He took the name of Chambonnières from his wife's estate, near Brie. He was first harpsichord player to Louis XIV., and formed the school of harpsichord players which preceded Rameau. Among his pupils were Anglebert, La Bègue, and the earlier Couperins. Published works : Two volumes of harpsichord music (Paris, 1670) ; the first is in the Conservatoire Lib., the second in the Biblioth. Nat.—Fétis ; Mendel.

**CHAMPEIN, STANISLAS**, born in Marseilles, Nov. 19, 1753, died in Paris, Sept. 19, 1830. Dramatic composer, pupil in Paris of Piccini and Chauvet. He became music-master at the Collegiate Church of Pignat, in Provence, when only thirteen years of age, and wrote a mass, a magnificat, and some psalms, which were given in the chapel of the college. In 1770 he went to Paris, and had a motet and full chorus performed in the Royal Chapel at Versailles, which was repeated at the fête of St. Cecilia in the same year, with the addition of a mass, and from that time he became one of the foremost musical composers in France. His first dramatic work, *Le soldat français*, was given by the comedians of the Bois de Boulogne, about 1780. The following were given at the *Théâtre Italien*, Paris : *Mila*, 1780 ; *La mélomanie*, 1781 (this was his best) ; *Le poète supposé*, 1783 ; *Le baiser*, 1784 ; *Les fausses nouvelles*, *Les espiègleries de garnison*, *Bayard dans Bresse*, 1786 ; *Isabelle et Fernand* ; *Colombine douairière, ou Cassandre* ; *Léonore, ou l'heureuse épreuve*, *Les dettes*, 1787 ; *Les noces cauchoises*, 1790 ; *Les épreuves du républicain*, *Les trois hussards*, 1804 ; *Menzikoff*, 1808 ; *La ferme du Mont-Cenis*,



## CHAMPION

1809; *Les rivaux d'un moment*, 1812; *Le portrait, ou la divinité du sauvage*, Théâtre de l'Opéra, 1791. *Le nouveau Dou Quichotte*, Théâtre de Monsieur, 1789, was one of his best operas, but as at the Théâtre de Monsieur only works of Italian origin were allowed, he produced it under the name of Zuccarelli, and even Italians were deceived. *Les hussards en cantonnement*, Opéra Comique, 1817; *Les ruses de Frontin*, Théâtre Beaujolais; *Florette et Colin*; *Les déguisements amoureux*; *Le manteau, ou les nièces rivales*. From 1792 to 1804, having accepted a government position, he did not bring out any new operas, but he wrote the following works for the Académie Royale de Musique and the Opéra Comique: *Le barbier de Bagdad*; *Diane et Endymion*; *Le triomphe de Camille*; *Winnou*; *L'éducation de l'amour*; *L'inconnu*; *Les métamorphoses, ou les parfaits amants*; *L'amour goutteux*; *Le père adolescent*; *Beniowsky*; *Bianca Capello*; *La paternité recouvrée*; *Les Bohémiens, ou le pouvoir de l'amour*; *Le noyer*; *Le trésor*. *La chaise à porteurs*, composed for the Prince de Condé, played at Chantilly by the Prince and Mademoiselle de Condé.—Fétis; *do.*, Supplément, i. 168; Mendel.

CHAMPION, ANTOINE, French organist, in the reign of Henri IV. The royal library, Munich, has a mass for five voices and a book of organ-pieces by him in MS. He was the grandfather of Chambonnières and the father of Jacques Champion, organist under Louis XIII.—Fétis; Mendel.

CHAMPS, ETTORE DE, born in Florence, Aug. 8, 1835, still living, 1888. Dramatic composer and pianist; studied the piano with Gioacchino Gordoni, harmony and counterpoint with Colson, and composition with Mabellini. He taught music successfully, published much for the pianoforte, and finally composed for the stage. Works—*Opere buffe*: *I tutori e le pupille*, given at Florence, Teatro della Pergola, 1869; *Il Califfo*, *ib.*, 1870. Operette: *Gosto e Mea*, *La secchia rapita* (with Gialdini, Fe-

lici, and Tacchinardi), 1872; *L'Idolo Cinese* (with Tacchinardi, Gialdini, Felici, Usiglio, and Bacchini), 1874; *Le orfanella*, Florence, 1879; *I pregiudizi della zia Teresa*, *ib.*, 1880. Ballets: *Il genio delle colline*, Teatro Pagliano, 1854; *Il naufragio della fregata La Peyrouse*, *ib.*, 1859. Besides these, he has published church music, consisting of masses, with orchestral accompaniment, etc.—Fétis, Supplément, i. 169; Mendel, *Ergänz.*, 61.

CHANDOS ANTHEMS, a series of compositions, music by Handel, written and produced in the chapel at Cannons, during his residence there as musical director to the Duke of Chandos, 1718–20. They are more properly choral cantatas, and they differ from oratorios only in wanting the narrative element. Each one is preceded by a regular overture and divided into a series of airs and choruses, intended for performance by a band, choir, and solo-singers. The MSS. of most of them are in Buckingham Palace. In 1789 Arnold published twelve of them, as follows: I. I will magnify Thee. II. Let God arise (in A). III. Let God arise (in B-flat). IV. Have mercy upon me, O God. V. O come, let us sing unto the Lord. VI. O sing unto the Lord a new song. VII. My song shall be alway. VIII. As pants the hart. IX. The Lord is my light. X. In the Lord put I my trust. XI. O praise the Lord with one consent. XII. O praise the Lord, ye Angels.—Rockstro, Handel, 104.

CHANDOS TE DEUM, two compositions, music by Handel, produced in the chapel at Cannons, 1718–20. One of these, in B-flat, is for five voices, soprano, three tenors, and bass; the other, in A, for seven voices, soprano, two altos, tenor, and three basses. The MS. score of the first is lost; that of the second is in Buckingham Palace. They were first published by Arnold.—Rockstro, Handel, 106.

CHANDOSCHKIN, —, born in Russia about 1765, died (?). A violinist, by whom are the following works: Six chansons



## CHANSON

russes, variées pour violin, op. 1. (1795); Six chansons, id. (St. Petersburg, 1796).—Fétis; Mendel.

**CHANSON DE FORTUNIO, LA** (Fortunio's Song), opérette in one act, text by Crémieux and Jules Servières, music by Offenbach, represented at the Bouffes Parisiens, Paris, Jan. 5, 1861. It is founded on the Chanson de Fortunio in Alfred de Musset's "Chandelier," the music of which was composed by Offenbach in 1848.

**CHANT DU DÉPART, LE**, a French national hymn, words by Marie Joseph Blaise de Chénier, music by Méhul; composed for the fête on the fourth anniversary of the taking of the Bastille, July 14, 1794. It created a profound impression, was carried by the military bands throughout Europe, and exerted almost as great a political influence as the Marseillaise. Of the several French national airs this is the only one written in the Reign of Terror.—Larousse, iii. 939; Grove, i. 440.

**CHANTEUSE VOILÉE, LA** (The Veiled Singer), opéra-comique in one act, text by Scribe and de Leuven, music by Victor Massé, represented at the Opéra Comique, Paris, Nov. 26, 1850. Palamita, servant of the great painter Velasquez, veils herself and sings in the plaza every evening to earn money for the support of her master, who has come to Seville very poor. Driven by the persecutions of some cavaliers to seek refuge in his studio, he discovers her identity and, touched by her devotion, determines to marry her. One of Massé's best works.

**CHAPELLE, PIERRE DAVID AUGUSTIN**, born in Rouen in 1756, died in Paris in 1821. Violinist and dramatic composer; he played first at the Concerts Spirituels concertos of his own, and afterwards became violinist at the Comédie Italienne. His operas were performed at that theatre, and at several others in Paris, but they are not remarkable; *La vieillesse d'Annette et Lubin* (1789) was the only successful one. He wrote six concertos for

violin, duos for two violins, and several sonatas.—Fétis; Mendel.

**CHAPERONS BLANCS, LES**, opéra-comique in three acts, text by Scribe, music by Auber, represented in Paris, April 9, 1836.

**CHAPPLE, SAMUEL**, born at Crediton, Devon, England, in 1775, died in 1845. Organist, blind from infancy. He began to study the violin at an early age, and when about fifteen received lessons on the pianoforte from Eames, of Crediton, a pupil of Thomas, scholar of John Stanley, all three of whom were blind organists. He was organist of Ashburton from 1795 to 1835. Among his publications are the following: Three sonatas for pianoforte with accompaniment for violin; Five songs and a glee, the words by A. G. C. Tucker; Six anthems in score; A second set of anthems in score; A third set of anthems in score and twelve psalm tunes, and an anthem.—Grove; Fétis; Mendel.

**CHARBONNIER, Abbé ÉTIENNE PAUL**, born at Marseilles, Dec. 19, 1793, died at Aix, Oct. 7, 1872. Organist, pupil of the Metropolitan Church of Aix, where he was received as chorister in 1810. In 1821 he was ordained a priest, was organist of the cathedral at Aix in 1822-67, and shortly after became honorary canon. He made a study of the old Provençal music, and this gave a tinge to some of his own compositions, notably to a *pastorale provençale*. He has published a volume entitled: *Noëls, Magnificata, Marche des Rois*, arranged for the organ and the harmonium. Other works: Fifty cantiques, forty motets, and other church music, two Passions, one for Palm Sunday, the other for Good Friday, with accompaniments of violoncellos, double-basses, and organ.—Fétis, Supplément, i. 169; Mendel, *Ergänz.*, 61.

**CHARDAVOINE, JEAN**, born in Beaufort, Anjou, about the middle of the 16th century, living in 1576. Composer of several collections of songs with the following titles: *Recueil de chansons, en mode de*

## CHARDINY

vaudevilles, tirées de divers auteurs, avec la musique de leur chant commun (1575); *Recueil des plus belles chansons modernes, mis en musique* (Paris, 1576).—Fétis; Mendel.

**CHARDINY, LOUIS ARMAND**, born in Rouen in 1755, died in Paris, Oct. 1, 1793. Dramatic composer; he made his début as a baritone singer at the Opéra in 1780, but though his voice was sweet and pure in quality, he never acquired the art of acting. He wrote the following operas for the Beaujolois Theatre: *Le pouvoir de la nature*, *La ruse d'amour*, 1786; *Le clavecin*, 1787; *Clitandre et Céphise*, 1788. For the Comédie Italienne he wrote *L'anneau perdu et retrouvé*, 1787. He wrote also the music for a melodrama called *Annette et Basile*, and he was one of the first to set to music the two romances, *Estelle* and *Galatée*, by Florian. His oratorio, *Le retour de Tobie*, was given at the Concerts Spirituels, 1787.—Fétis; Mendel.

**CHARKE, RICHARD**, English violinist of the 18th century, died in Jamaica about 1760. He was violinist in the orchestra of the Drury Lane Theatre in 1735, and at the same time actor and dancing master. Dissipated habits and an unhappy union with the actress Charlotte Cibber, whom he ill-treated, brought him into trouble, which he tried to escape by emigrating to the West Indies in 1756. He is notable as the first to compose the so-called medley-overtures.—Hawkins; Mendel.

**CHARLES II**, King of England, subject of the following operas: *Karl II.*, music by Karl Blum, Königsberg, 1807; *Charles the Second*, by Henry Rowley Bishop, London, 1824; *Charles II.*, one act, by Jules Bovéry, Paris, 1844; *King Charles the Second*, two acts, text by Desmond Ryan, music by Macfarren, Princess's Theatre, London, Oct. 27, 1849; *Ein Abenteuer Karl's II.* (An Adventure of Charles II.), text by Mosenthal, music by von Püttlingen, Vienna, Jan. 13, 1850; *Karl's II. Flucht* (Flight of Charles II.), text by Overskou, music by Eric Sivori,

Copenhagen, 1861; *Cromwell* et *Charles II.*, by Anatole Olivier, Paris, 1867.

**CHARLES VI.**, opera in five acts, text in verse, by Casimir and Germain Delavigne, music by Halévy, represented at the Académie Royale de Musique, Paris, March 15, 1843. A patriotic work, the libretto of which deals with the English wars in the time of Charles VI. of France, in which Odette, the daughter of an old guardsman, plays a rôle similar to that of Joan of Arc. The libretto is well written, the situations are dramatic and interesting, and the music is full of beauties and well sustained. The opera has been given more than a hundred times.

**CHARLOT, JOSEPH AUGUSTE**, born in Nancy, Jan. 21, 1827, died in Sèvres, August, 1871. Composer, pupil of Zimmerman at the Conservatoire, Paris, where he carried off many of the first prizes. He finished his studies under Carafa. He took the first prize for solfège in 1838, when only eleven years old; second prize for piano-forte in 1839, and the first in 1841; the second prize for harmony and accompaniment in 1841, and the first prize for harmony in 1842. He obtained also an honourable mention at the Institut de France in 1846, the second prize in 1847, and the grand prix de Rome in 1850. He was director of singing at the Opéra Comique, composer of many works, some of which, consisting of vocal melodies, choruses, etc., are in MS. M. Hartmann has published a collection of his music entitled, *Dix Mélodies*, among them *Le géant*, written to Victor Hugo's words, a composition replete with inspiration.—Fétis, *Supplément*, i. 171.

**CHARMANTE GABRIELLE**, French romance, attributed, both words and music, to Henri IV. The Charming Gabrielle is Gabrielle d'Estrées, the mistress of Henri, who sent the song to her in a letter dated May 21 [1597], when he was preparing to leave for the campaign against the Spaniards. The words of the four couplets were probably written by Bertaut, Bishop of

## CHARPENTIER

Séze, and the melody is supposed to be older. Fétis attributes it to Eustache du Caurroy, maître de chapelle to Charles IX., Henri III., and Henri IV., but this is doubtful.—Grove, i. 572; Larousse, iii. 1024.

**CHARPENTIER, MARC ANTOINE**, born in Paris in 1634, died there, March, 1702. Dramatic composer, pupil of Carissimi at Rome. He was maître de chapelle to the Dauphin, under Louis XIV., and was displaced by Lulli, whose rival he became, and whom he sought to surpass in dramatic composition. Disgusted with the theatre, he finally turned his attention to church composition, and became professor of music in the Jesuit College, and maître de chapelle of the Sainte Chapelle, a position which he occupied until his death. Works—Operas: *Circé*, given at the Théâtre de la rue Guénégaud, 1675; music to the *Malade imaginaire*; *Les plaisirs de Versailles*; *La fête de Ruel* (about 1690); *Les arts florissants*, given in Paris about 1673; *Le sort d'Andromède* (about 1670); *Les fous divertissants*, Comédie Française, 1680; *Actéon*; *Le jugement de Pan*; *La couronne de fleurs*; *La sérénade*; *Le retour du printemps*; *Les amours d'Acis et Galatée*, 1678; *Médée*, 1693. Other works: Several tragédies spirituelles, Jesuits' College; Pastorales; Motets, masses, etc.—Fétis; Burney, iv. 607; Mendel; Riemann, 156.

**CHARTRAIN, N.** —, native of Liège, died in 1793. Violinist at the Opéra, Paris, in 1772, and played one of his own compositions at the Concerts Spirituels in the same year. Works—Operas: *Le Lord supposé*, played at the Comédie Italienne, Paris, Feb. 22, 1776; *Aleyone*, about 1780. Quartets for 2 violins, viola, and bass, op. 1, 4, 5, 6; Concertos for violin, op. 2, 3, 7; Six symphonies for eight parts, op. 6; Six duos for violin and viola, op. 9; Six trios for two violins and viola, op. 10.—Fétis; Mendel.

**CHASSE DU JEUNE HENRI, LA**, overture to the opéra-comique, *Le jeune Henri*,

music by Méhul, first represented at the Théâtre Favart, Paris, May 1, 1797. The opera has survived only in its magnificent overture, which was so enthusiastically received at its first performance that the orchestra was obliged to repeat it a second and a third time. At the Exposition universelle, Paris, 1867, it was played with grand effect by three thousand musicians under the direction of Georges Hainl, conductor of the Académie de Musique.

**CHASSE, LA**, 3 sonatas for pianoforte and violin, in C, F, and A major, by Johann Ludwig Dussek, op. 8. Published by Breitkopf & Härtel (Leipsic).

**CHASSE, LA**, symphony for full orchestra, by François Joseph Gossec. This work suggested to Méhul his *Chasse du jeune Henri*.

**CHASSE, LA (The Chase)**, symphony by Josef Haydn, composed in 1781. The last movement, which gave the symphony its name, was composed first, and formed the introduction to the third act of Haydn's opera, *La fedeltà premiata*. The first movement contains fine details; the andante has a genuine folk-song theme, pervading the whole movement. In the lively menuet occurs a bassoon solo. The finale leads us to the hunting ground; the horns resound, supported by the oboes, and the motives wander from instrument to instrument. Before the repetition of the beginning, the united attack of the instruments produces a powerful effect. Towards the close, oboes and horns give out once more the principal motive, then cease completely. The other instruments grow fainter, and gradually die away in the distance. Haydn arranged this symphony also for pianoforte, in which form it was published by Artaria (Vienna).—Pohl, ii. 191, 268.

**CHASSEUR DANOIS, LE**, song for a bass voice, with pianoforte, by Hector Berlioz. Later addition to the *Feuillets d'Album*, op. 19 (Paris, Mayaud).

**CHASTAN, JULES**, born in Marseilles, April 30, 1837, still living, 1888. Dramatic



composer, pupil at the Conservatoire of Marseilles, and studied in 1854 in Italy. He brought out at Naples a mass, for which the King of Naples decorated him. On his return to Marseilles he published several pieces for the pianoforte and the voice, and brought out an opera, *Don José de Guadiana*, 1874. He wrote orchestral music, a march, and a ballet for the drama, *Le roi René*, which was produced at Marseilles. Among his publications are: *Recueil de dix mélodies*; *Souvenir de Roche-Heureuse*, violoncelle et piano; *Chant circassien*; *Chant d'automne*; *Le gondolier*; *La feuille envolée*; *La mère du Cosaque*; *Les pâquerettes*; *L'hymne de l'enfant à son réveil*, romances; *L'émir de Bengador*; *Premier nocturne*; *Deuxième nocturne*; and several pieces of dance music.—Fétis, Supplément, i. 173.

CHASTILLON DE LA TOUR, GUILLAUME DE, French musician, living at Caen at the close of the 16th century. He published a collection of airs and chansons with the title: *Airs de l'invention de G. D. C. Sr. de la Tour, de Caen, sur plusieurs poèmes saints et chrétiens recueillis de divers auteurs et divisés en trois livres*: I. *De la grandeur de Dieu et de se réjouir en lui*; II. *De l'Amour divin et du Mariage*; III. *Du Mépris du monde et de l'Espérance en Dieu* (Caen, 1593). These airs were in four parts, for tenor, counter-tenor, air, and bass.—Fétis, Supplément, i. 173; Mendel, *Ergänz.*, 62.

CHASTITY, THOU CHERUB BRIGHT, soprano air in F major, of Daniel, in Handel's *Susanna*.

CHAULIEU, CHARLES, born in Paris, June 21, 1788, died in London, April 19, 1849. Pianist, pupil of Adam and Catel at the Conservatoire. He settled in London in 1840, as a teacher; arranged a book of studies, "*L'Indispensable*," a good elementary work. Works: Sonatas, caprices, rondos, etc., for pianoforte, and arrangements from operas.—Fétis; Mendel; Schilling.

CHAUMET, WILLIAM, born in Bordeaux, April 26, 1842, still living, 1888. Dramatic composer. Destined for a business career, he saved enough from his allowance to give himself a musical education. When twenty-three years old he wrote the music to an operetta by Hippolyte Minier, entitled *Coche*, which was never produced. After this he published music for the violin and the pianoforte, a quartet for string instruments, some romances, etc. In 1872 he produced an opéra-comique, *Le péché de M. Géronte*, at the Théâtre Lyrique de l'Athénée, Paris. In 1873 he wrote the music for Adolphe Adam's *Méhul chez Gluck*, which was not brought out owing to the closing of the Athénée; in the same year he produced *Idée*, at Bordeaux, and in 1875 he received the prize of the Institut des Beaux-Arts for the music of *Bathyle*. His style is modelled on that of Gounod and Bizet, whose sincere admirer he has always been.—Fétis, Supplément, i. 174.

CHAUVET, CHARLES ALEXIS, born in Marnes, June 7, 1837, died in Argentan, Jan. 28, 1871. Organist, pupil at the Conservatoire of Benoist for the organ, and of Ambroise Thomas for fugue and composition. In 1859 he took the second, and in 1860 the first, prize for organ. He was organist of the churches of St. Thomas d'Aquin, of St. Bernard, and of St. Méry, and was chosen organist of the Church of the Trinity when it was erected, in 1869. He was remarkable for his wonderful powers of improvisation. Works: *Vingt morceaux pour orgue, en 4 suites*; *Quatre morceaux de genre pour piano*; *Quatre offertoires de l'Avent à Noël, pour orgue sans pédales, ou harmonium*; *Cinq feuillets d'album, idem*; *Quinze Études préparatoires aux œuvres de Bach, idem*; *Cinq offertoires de Noël à l'Épiphanie pour orgue ou harmonium, idem*; *Six pièces pour piano, en deux cahiers, idem*; and many other pieces published in the *Maîtrise*, and other collections of the same kind.—Fétis, Supplément, i. 174; Mendel, *Ergänz.*, 62; Riemann.



## CHAUVON

**CHAUVON**, —, French musician in the King's service, about 1740. He composed and published the following works: *Les charmes de l'harmonie, et les agréments champêtres*; *Le philosophe amoureux, cantate*; Two books of pieces for the voice called *Mille et un airs*; and a book of sonatas for the flute alone, with the title, *Les Tibiades*.—Fétis.

**CHAVAGNAT, ANNE PIERRE ÉDOUARD**, born in Paris, Oct. 17, 1845. A blind musician, pupil at the National Institution for the Blind; and at the Conservatoire (1866), where he studied composition under Victor Massé. He obtained a third accessit for fugue in 1867, the second accessit in 1868, and the first later. Among his compositions are pieces for the voice and choruses with orchestral accompaniment; and a collection of vocal melodies entitled *Mignonne* (Paris).—Fétis, *Supplément*, i. 173.

**CHAVÈS, J**—, born at Montpellier, France, in 1770, died in Paris, in 1808. Violinist, pianist, and dramatic composer. He composed the opera, *Énée et Lavinie*, at the age of fifteen; his unusual talents brought him into notice in Paris, but he was an inveterate gambler and soon ruined all his prospects in life. He published sonatas and romances for the pianoforte and wrote a book: "*Rudiment de musique par demandes et réponses*," which was published by Olivier and Godefroy (Paris, no date); and at one time he served in that publishing house as proof-reader, having dissipated the entire fortune brought to him by his wife. He ended his life by throwing himself into the Seine.—Fétis; Mendel.

**CHECCHI, RANIERO**, born at Pisa, in 1749, died at Leghorn, about 1815. Dramatic composer, received his first musical impressions from Giovanni Gualberto Brunetti, and finished his studies under Orazio Mei, maestro of the cathedral at Leghorn, where he afterwards lived. He wrote several operas, among them *L'eroe cinese*, and published a great deal of church music. His

collection entitled *Partimenti*, is a work on harmony.—Fétis; Mendel.

**CHEFDEVILLE (Chédeville), ESPRIT PHILIPPE**, died in Paris, in 1782. He was one of two brothers celebrated for their playing on the musette or French bag-pipe, though his brother, François, was much his inferior. He entered the orchestra of the Opéra in 1725 and was pensioned in 1749. Works: *Symphonies, duos pour deux musettes, livre 1 et 2* (Paris). *Concerts champêtres pour deux musettes et basse, op. 3*; *Recueil de vaudevilles, menuets, et contredanses pour deux musettes* (Paris).—Fétis; Mendel; Schilling.

**CHEIN, LOUIS**, born at Beaune, about the middle of the 17th century. A chorister at the Sainte Chapelle of the palace, he became later its maitre de chapelle. He was choir master of the Cathedral of Quimper-Corentin in the last part of his life. Works: *Missa quatuor vocum* (1689); *Missa pro defunctis quatuor voc.* (1690); *Missa quinque voc.* and *Missa quatuor vocum* (1691).—Fétis; Mendel.

**CHELARD, HIPPOLYTE ANDRÉ JEAN BAPTISTE**, born in Paris, Feb. 1, 1789, died at Weimar, Feb. 12, 1861. Dramatic composer, pupil in Paris of Fétis, and at the Conservatoire of Dourlen and Gossec; won the grand prix de Rome in 1811, and studied in Rome under Baini and Zingarelli, and in Naples under Paisiello. On his return to Paris at the end of 1816, he entered the orchestra of the Opéra as violinist. Disappointed at the small success of his *Macbeth*, he went in 1827 to Munich, where the same opera, in part rewritten, obtained a complete success, and Chelard was appointed Hof-Kapellmeister. In 1829 he went back to Paris and established a music store, which was ruined by the outbreak of the revolution in 1830, causing his return to Munich. In 1832-33, he conducted the German opera in London, and in 1836, left Munich, having been appointed Hof-Kapellmeister at Weimar. In 1852-54 he lived again in Paris. Works—Operas: *La*

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casa da vendere, opera buffa, given at Naples, 1815; *Macbeth*, Paris, 1827; *La table et le logement*, comic opera, ib., 1829; *Mitternacht*, Munich, 1831; *Der Student*, ib., 1832; *Die Hermannsschlacht*, ib., 1835; *Der Scheibentoni*, comic opera, Weimar, 1842; *Der Seekadett*, do., ib., 1844; *Le Aquile romane*, Milan, 1864; Solemn mass; Cantatas, choruses, etc.—Fétis; do., *Supplément*, i. 175; Mendel; Riemann.

**CHELLERI, FORTUNATO**, born at Parma, of German parentage (his father's name was Keller), in 1668, died at Cassel, in 1757. Dramatic composer, pupil of his uncle, Francesco Maria Bassani, maestro di cappella of the Cathedral of Piacenza, who gave him lessons in singing, on the harpsichord, and in counterpoint. His first effort at composition was the opera, *Griselda*, produced at Piacenza, in 1707. In 1708, he was called to Cremona to write the opening opera of the season; in January, 1709, he sailed from Genoa for Spain, visited all the principal cities, and returned to Italy in 1710. At the end of twelve years there was hardly any city of importance in Italy where his operas had not been given. The Bishop of Würzburg made him his Kapellmeister about 1722, just after the last of his operas, *Zenobia e Radamisto*, had been successfully brought out in Venice. In 1725 he became Kapellmeister and director of music to the Landgrave of Hesse-Cassel, and in 1726 went to London and published his cantatas. The successor to the Landgrave Charles, afterwards King of Sweden, took him to Sweden, in 1731; but he returned to Cassel in 1734. His best known works are: *La Griselda*, given at Piacenza, 1707; *Il gran Alessandro*, Cremona, 1708; *La Zenobia in Palmira*, Milan, 1711; *L' Atalanta*, Ferrara, 1713; *L' Alessandro fra gli Amazzoni*, Venice, 1715; *La Caccia in Etolia*, 1715; *Penelope*, 1716; *L' Amalassunte, regina de Goti*, 1718; *Alessandro Severo*, Brescia, 1718; *L' Arsacide, La pace per amore*, Venice, 1719; *Il Temistocle*, Padua, 1720; *Tamerlano*, Treviso, 1720; *L' innocenza difesa*, Venice,

1721; *Zenobia e Radamisto*, Venice, 1722; *Amor della patria*, 1722. A book of cantatas and airs (London, 1726). A book of sonatas and fugues for the organ and harpsichord (Cassel, 1729); Psalms, masses, serenades, oratorios, trios, nocturnes, symphonies, ouvertures, all published in Germany.—Fétis; Mendel; Riemann; Schilling.

**CHENEVILLET, PIERRE**, French composer of the last half of the 17th century. He was music teacher, and canon of Saint-Victor at Clermont. His works are: *Missa quatuor vocum ad imit. mod.*; *Vota mea Domino* (1652); *Missa quatuor vocum ad imit. mod.*; *Deus ultionis Dominus* (1653); *Missa quatuor vocum ad imit. mod.*; *Indica mihi* (Paris, 1672).—Fétis; Mendel.

**CHENIÉ, MARIE PIERRE**, born in Paris, June 8, 1773, died there, May 6, 1832. Organist, pupil of the Abbé Haudinot; when sixteen years old a mass by him was performed in the Church of Saint-Jacques-de-la-Boucherie. He played the double-bass in the orchestra at the Opéra, from 1795 till 1820, and was afterwards in the orchestra of the Théâtre Italien, and in the choir of the Chapelle Royale. At one time also he was organist at the Salpêtrière, and was professor of the double-bass at the Conservatoire. He wrote masses, motets, three *Te Deum*, a *Regina Cœli*, an *O Salutaris*, a *Domine Salvum*, etc., and some romances and fugitive pieces.—Fétis; Mendel.

**CHERBLANC, JEAN LOUIS**, born at Morancé (Rhône), March 23, 1809, still living, 1888 (?). Violinist, first instructed at Lyons, where he joined the orchestra of the Théâtre des Célestins in 1825; went to Paris in 1829 and became a pupil of Baillot at the Conservatoire, winning the second prize in 1831 and the first in 1832. After playing in the orchestra of the Opéra several years, he returned to Lyons and became solo violinist at the Grand Théâtre. Works: Two books of duos for violins (Paris, Richault); *Fantaisies*, with quartet, op. 3 and 4 (ib.); *Fantaisie* for violin, pianoforte, and quartet (ib.); etc.—Fétis; Mendel.

## CHERET

**CHÉRET, PIERRE**, born in France, in 1793, died in August, 1864. Composer of romances and dramatic melodies, such as *L'heureux pilote*; *Sur la Falaise*; *La mère de L'Écossais*; *Petite fille*; *Le pauvre marin*; *La folle de Venise*; *Les adieux d'une sœur*; *La Créole*; *Matelot et mousse*, etc.—Fétis, Supplément, i. 175.

**CHÉRI, VICTOR** (Cizos, called), born at Auxerre, March 14, 1830, died by suicide in Paris, Nov. 11, 1882. Violinist, pupil at the Conservatoire, Paris, studied the violin under Massart, gained an accessit in 1846, the second prize in 1848, and the first in 1849. He studied composition under Adolphe Adam, and won the second grand prix of the Institut de France in 1855, and in 1857 a prize at Bordeaux for the best opéra-comique, producing *Une aventure sous la ligue*. He served as chef d'orchestre at the Variétés, the Châtelet, and the Gymnase theatres; wrote the music for several ballets and fairy spectacles at the Châtelet, and published selections from them for the pianoforte. He wrote also a concerto for violin, with orchestral accompaniment, which has not been published.—Fétis, Supplément, i. 175; Riemann.

**CHERICI, SEBASTIANO**, born near Bologna in 1647, died (?). Maestro of the cathedral at Pistoja and of the Accademia dello Spirito Santo at Ferrara, in 1684. He was a member of the Accademia Filarmonica of Bologna. Works: *Inni sacri a 2, 3, 4 e 5 voci con violini e senza*, op. 1 (1672); *Armonia di divoti concerti a 2 e 3 voci*, idem (1681; 2d edition, Bologna, 1698); *Compieta breve concertata a 3 e 4 voci con violini ripieni*, op. 3 (1686); *Motetti a 2 e 3 voci con violini e senza*, op. 4 (3d ed., 1700); *Componimenti da camera a due voci* (1688); *Motetti sagri a due e tre voci* (1695), dedicated to the Emperor Leopold I.; *Il Cieco nato*, oratorio, da Ghiberto Ferri, da cantarsi nella chiesa della confraternità del SS. Sacramento, eretta in San Lorenzo di Ferrara, posto in musica dal

signor Sebastiano Cherici, l' anno 1679.—Fétis; Mendel.

**CHÉRON, ANDRÉ**, French composer of the 18th century, died in Paris, 1766. He was maître de musique at the Opéra in 1734 and conductor several years; in 1750 he was singing teacher, and afterwards music-inspector, until pensioned in 1758. Published works: *Trios pour flûtes*, op. 1; *Duos et trios pour flûtes*, op. 2. He wrote also several motets, and is supposed to have written the bass for the sonatas of Lécclair; he composed the music sung to the verses in the tragedy of Nicéphore, in 1752.—Fétis; Mendel; Schilling.

**CHÉROUVRIER, EDMOND MARIE**, born at Sablé, France, Feb. 7, 1831, still living, 1888. Dramatic composer; at fourteen years of age he wrote an Ave Maria which was given at the Collège de Vaugirard. He was a pupil of Leborne in fugue and composition, although not entered as a pupil at the Conservatoire; obtained an honourable mention from the Institut de France in 1857, and the second grand prix in 1858. In 1865 he brought out an opera, *Le roi des mines*, at the Théâtre Lyrique. This was succeeded by *Quentin Metsys*, opéra-comique, received but never played; *Gilles de Bretagne*, opera, and two unfinished ones, *La fiancée de Corinthe*, and *Nicolas Flamel*, opéra-comique. His church music comprises: *Une Messe solennelle pour quatre voix d'hommes*; a *Tantum ergo à quatre voix*; an Ave Maria and a *Tota pulchra*; and a *Missa*, performed at the Church of Montrouge in 1876. Besides these, a collection entitled, *Fleurs d'automne*, mélodies vocales.—Fétis, Supplément, i. 176.

**CHERRY, JOHN WILLIAM**, born in London, Dec. 10, 1824, still living, 1888. He is the author of more than one thousand songs, duets, and pianoforte compositions. Some of his works, such as *Shells of the Ocean* and *Will-o-the-Wisp*, have been very popular.

**CHERUBINI, (MARIA) LUIGI (CARLO ZENOBI SALVATORE)**, born in Florence,



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Sept. 8, 1760, died in Paris, May 15, 1842. The son of a musician at the Pergola Theatre, his talent was evident from the first.

The elements were taught him before he was six years old, and at the age of nine he began to study harmony and thorough bass under Bartolomeo Felici and his son



Alessandro. After the death of these teachers, he pursued his studies under Pietro Bizzarri and Giuseppe Petrucci, who also gave him some notions of the art of singing. His progress was rapid, and in 1773 a mass and an intermezzo of his own were produced at Florence. These works were soon followed by others, which were loudly applauded by the public. The Grand Duke Leopold II., recognizing the boy's genius, gave him a pension in 1778 to enable him to go to Bologna and complete his studies under Sarti. Cherubini accordingly studied hard for four years under this great master, who trained him not only in all the subtleties of old Italian counterpoint, but confided to him the composition of the music of the secondary rôles in many of his own operas. Indeed, Sarti's scores abound in pieces written by Cherubini. Before quitting his master's school, Cherubini wrote an opera, *Quinto Fabio*, which was given at Alessandria in 1782, and was followed by seven other works, brought out at Florence, Leghorn, Rome, Venice, and Mantua. In 1784 he went to London, but the two operas he brought out there did not meet with success. During his stay he added several numbers to the score of Paisiello's *Marchese di Tulipano*. He soon went to Paris, with the intention of settling there, but was almost immediately called to Turin, where he wrote and brought out his opera, *Ifigenia in Aulide*, with great success.

Returning to London in 1787 he was appointed composer to the king. It was during this second visit that he wrote some new music which he introduced into Cimarosa's *Giannina e Bernadone* and Paisiello's *Gli schiavi per l'amore*. He returned to Paris in 1788, and wrote his first French opera, *Démophon*, which was brought out at the Opéra on Dec. 2d, but without success, Vogel's work on the same theme diverting public attention from it. Yet Cherubini's opera, besides being a work replete with beauty, is important as a date both in its composer's life and in the history of French opera. In *Démophon* Cherubini entered upon his second manner, that elaborate, learned, and highly finished style of writing for which he is now famous, but which was at that time far beyond the comprehension of the Paris public. He, however, continued writing Italian operas in the light manner of Cimarosa and Paisiello until he brought out his *Lodoïska*, in 1791. Here the revolution in his style, begun in *Démophon*, was completed; the work even caused a thorough revolution in the style of the French dramatic school, and Méhul, Steibelt, Berton, Lesueur, and even Grétry followed Cherubini in the (to them) new path he had opened. This style is noticeable for all the perfect co-operation of voices and orchestra, the variety of harmony, richness of instrumentation, and elaborate, almost symphonic, construction that we find in Mozart and the great German composers. *Lodoïska* was followed by *Élisa*, and *Médée*. Unfortunately, these great and beautiful operas had the insuperable disadvantage of very poor libretti, and hence never became really popular. But, in *Les deux journées* Cherubini at last found a text worthy of his music, and this opera has generally been considered his masterpiece. In the spring of 1805 Cherubini accepted an engagement at Vienna, where he wrote *Faniska*, which had an almost unprecedented success, Haydn and Beethoven proclaiming its author to be



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"the first dramatic composer of his time." This work was long considered the greatest opera since Mozart, and it was thought a ridiculously high compliment to Beethoven when a Vienna critic predicted that *Fidelio* would one day be considered as great a work as Cherubini's *Faniska*. The occupation of Vienna by the French forced Cherubini to return to Paris. Here he wrote *Pimpinagione* for the Italian opera at the Tuileries, the leading part being written for Crescentini. But Napoleon never favoured the composer, and Cherubini felt that he had fallen into disgrace in the eyes of the public. He retired to the country to seek repose of mind at the house of the Prince de Chimay, and began to apply his whole energy to the study of botany. But one day a mass being needed for a certain solemnity at the Chimay Church, he was persuaded to compose one for the occasion, and his great three-voice mass in F was the result. From this time forward he devoted himself almost exclusively to sacred composition, in which field he has done probably his greatest work. Upon the restoration of the House of Bourbon, the sort of ostracism which had weighed upon Cherubini was removed, and he returned to Paris. In 1816 he succeeded Martini as superintendent of the king's music, and wrote many masses for the Royal Chapel, but few of which have been published. In the same year he was appointed professor of composition at the Conservatoire, and in 1822 director. He continued to hold his post at the Royal Chapel until 1830. He was made chevalier of the Legion of Honour in 1814, and afterwards officer; and was a member of several societies, musical and learned, in and out of France. The "Treatise on Counterpoint and Fugue," published under his name, was not really written by Cherubini himself and never had his sanction. Cherubini had only made a collection of examples for the use of his pupils. This collection was pounced upon by a speculative publisher, and the explanatory text written by no one knows whom. The book is full of discrepancies and imperfections. That Cherubini may have intended to write a work of this description is not unlikely, but he evidently abandoned the idea, for he earnestly urged F. J. Fétis to write a textbook of counterpoint and fugue to be used at the Conservatoire, and, on the publication of Fétis's book (probably the most thoroughly excellent work on the subject that exists), he gave it his unqualified approval. Cherubini was the most learned and expert contrapuntist of modern times. In grandeur of conception, purity of style, and perfection of form, much of his church music equals the best models. His operatic music suffers somewhat (especially in the eyes of French critics) from his disregard of the requirements of the stage, and the, at times, excessive development of separate pieces. Yet the prime essence of this music is essentially dramatic and emotional. His musical invention was wonderfully fertile, his command of every musical form absolute. He was the only Italian who could hope to vie with the great German composers in the higher departments of instrumental composition. His quartets and overtures are still classics in every concert-room. Works—Operas: *Il Quinto Fabio*, op. 48, given at Alessandria, Piedmont, 1780; *Armida*, op. 62, Florence, 1782; *Adriano in Siria*, op. 65, Leghorn, 1782; *Il Mesenzio*, op. 79, Florence, 1782; *Il Quinto Fabio* (reset), op. 84, Rome, Teatro Argentina, 1783; *Lo sposo di trè, marito di nessuna*, opera buffa, Venice, Teatro di S. Samuele, 1783; *L'Idalide*, op. 93, Florence, Teatro della Pergola, 1784; *Alessandro nell'Indie*, Mantua, 1784; *La finta Principessa*, opera buffa, op. 101, London, King's Theatre, Haymarket, 1785; *Il Giulio Sabino*, op. 111, ib., 1786; *Ifigenia in Aulide*, op. 131, Turin, Teatro Reale, 1788; *Démophon*, op. 135, Paris, Académie Royale de Musique, 1788; *Lodoïska*, op. 182, ib., Théâtre de Monsieur, 1791; *Éliou*, ou le voyage au Mont Saint-Bernard, op. 209, ib.,

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Théâtre Feydeau, 1794; *Médéc*, op. 214, ib., 1797; *L'hôtellerie portugaise*, op. 224, ib., 1798; *La punition*, op. 225, ib., 1799; *La prisonnière*, pasticcio (with Boieldieu), Théâtre Montansier, 1799; *Les deux journées*, op. 229, Théâtre Feydeau, 1800 (under the title *The Water-Carrier*, London, 1801); *Épicure*, pasticcio (with Méhul), op. 230, Théâtre Favart, 1800; *Anacréon*, ou l'Amour fugitif, op. 241, Opéra, 1803; *Achille à Scyros*, ballet, op. 246, ib., 1804; *Faniska*, op. 254, Vienna, Kärnthnerthor Theatre, 1806; *Pimmaglione*, op. 279, Paris, Palais des Tuileries, 1809; *Le crescendo*, op. 283, ib., Opéra Comique, 1810; *Bayard à Mézières*, pasticcio (with Boieldieu, Catel, and Isouard), ib., 1814; *Les Abencérages*, op. 299, Opéra, 1813; *Blanche de Provence* (with Berton, Boieldieu, Kreutzer, and Paër), ib., 1821; *Ali Baba*, op. 417, ib., 1833; *Koukourgi*, op. 204 (1793, not performed, and afterwards adapted to *Ali Baba*); *Marguerite d'Anjou* (1799, unfinished); *Selico* (do.); *Les Arrêts*, comic opera (do.); *An oratorio*, op. 17, performed at Florence, 1777; *Intermezzo*, for a Théâtre de Société, Florence, 1773; *Il Giuocatore*, do., ib., 1775. Cantatas: *La pubblica felicità*, op. 4, Florence, 1774; *Amphion*, op. 112, 1786; *Circé*, op. 136, Paris, Concert de la Loge Olympique, 1789; *La liberté*, op. 199, 1793; *Clytemnestre*, op. 207, 1794; *Cantate pour la Goguette*, Paris, 1812; do. pour l'état major de la garde nationale, ib., 1814; do., avec chœurs, pour une fête de la ville de Paris, ib., 1814; do., pour un banquet militaire, ib., 1816; *Le mariage de Salomon*, ib., 1816; *Cantate, avec chœurs, pour le baptême du duc de Bordeaux*, 1821; *Chant sur la mort d'Haydn*, Paris, Conservatoire, 1810; *Ode pour le mariage de l'Empereur*, 1810; *Inno alla primavera*, London, 1815. Church music; 11 solemn masses, op. 1 in D (1773), op. 3 in C (1774), op. 6 in C (1775), op. 272 in F (1808-9), op. 295 in D minor (1811), op. 325 in C (1816), op. 338 in E-flat (1816), op. 363 in E (1818), op. 372 in G (for the cor-

onation of Louis XVIII, 1819), op. 385 in B-flat (1821), op. 403 in A (1825, for the coronation of Charles X.); Two requiems, op. 349 in C minor (1816), op. 426 in D minor, for male voices (1836); 7 motets, 3 psalms, 20 antiphones, 14 detached Kyries, 3 do. Sanctus, 2 do. Credos, 2 Agnus Dei, 2 Glorias, 4 litanies, 2 lamentations, 1 graduale, 1 offertory, etc. Other works—Vocal: 62 detached airs, 48 romances, 15 nocturnes, 14 duets, 9 terzetti, 5 detached canons, 3 ariettas, 2 madrigals, 2 quartets, 1 sextet, 36 hymns, 14 choruses, 4 sets of solfeggi (comprising over 160), etc. Instrumental: 1 overture, 1 symphony, 10 sonatas, 11 dances,



11 marches, 7 Pas redoublés, 6 quartets, in E-flat, C, D, E, F, and A minor, 1 quintet, in E minor, 1 minuet, 1 chaconne, 1 fantasia for pianoforte, 1 capriccio for do., etc. —Adam, *Derniers Souvenirs*, i. 237; Arnold, *Luigi Cherubini*; *Seine kurze Biographie*, etc. (Erfurt, 1809); Bellasis, *Cherubini*, (London, 1874); Berlioz, *Mémoires* (Paris, 1878), i. 44, 103, 309, 318; *Biographie des Hommes vivants* (Paris, 1816-17); *Biographie universelle et portative des Contemporains* (ib., 1834); Botté de Toulmon, *Notice des Manuscrits autographes*, etc. (ib., 1843); Castil-Blaze (notice in *Dictionnaire de la Conversation*, ib., 1834); do. (in *Théâtres Lyriques de Paris*, ib., 1855); Choron et Fayolle, *Dict. hist. des Musiciens* (ib., 1810-17); Clément, *Les Musiciens célèbres*, 225; Denne-Baron, *Cherubini, sa vie*, etc. (Paris, 1862); Elwart, *Hist. de la Société des Concerts* (ib., 1860); Gamucci, *Intorno alla vita ed alle opere di L. Ch.* (Florence, 1869); Girod, *De la Musique religieuse* (Namur, 1855); Halévy, *Études sur la vie*, etc. (Paris, 1845); The Harmonicon (London, 1825), 167; Loménie, *Cherubini, par un homme de rien* (Paris, 1841); Miel, *Notice sur la vie*, etc. (ib.,

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1835) ; do. (ib., 1842) ; *The Musical World* (London, 1862) ; Nisard, *Notice* (Paris, 1867) ; Picchianti, *Notizie sulla vita*, etc. (Milan, 1843, Florence, 1844) ; Place, *Essai sur la Composition*, etc. (Paris, 1842) ; Raoul-Rochette, *Notice historique* (ib., 1843).

**CHESHIRE, JOHN**, born in Birmingham, England, March 28, 1839, still living, 1888. Harpist, pupil of the Royal Academy of Music in 1852-55, afterwards of George Alexander Macfarren and John Balsir Chatterton. He became harpist at the Royal Italian Opera in 1855, and at Her Majesty's Theatre in 1865 ; was principal harpist at the Grand Opera, Rio Janeiro, in 1858-61, and made a concert tour through Norway in 1879. Works : Six romances for the harp (1855) ; Serenade, *Don Quixote*, for do. ; Album of Harp (24 pieces) ; Miscellaneous music for the harp ; The *Buccaneers*, cantata for four voices and orchestra (1866) ; The *King and the Maiden*, do., performed 1866 ; *Diana*, opera (1860) ; Overtures for orchestra in B-flat, D, and F minor ; Piano-forte music, and songs.

**CHESSI, LUIGI**, Italian dramatic composer, author of the following works : *La nuova pianella perduta nella neve*, operetta in dialogue, given at Milan, August, 1865 ; *la Contessa di Medina*, Piacenza, April, 1867.—Fétis, *Supplément*, i. 177.

**CHEVAL DE BRONZE, LE** (The Bronze Horse), opéra-comique in three acts, text by Scribe, music by Auber, first represented at the Opéra Comique, Paris, March 23, 1835. A fairy plot, scene laid in China. It was amusing in its day, but its scenes have become trite through many imitations. It was reproduced in four acts, with additions, at the Académie de Musique, Sept. 21, 1857. It has been frequently given in English, as the *Bronze Horse*, since its production at Drury Lane, London, Jan. 5, 1836.

**CHEVALIER, —**, French composer, flourished in 1587-1617. Violinist in the private band of Henri IV. and Louis XIII. He is best known as a composer of court

ballets, which he wrote for many public occasions. Fétis gives a list of thirty-four of these, with the name and date, some of the most important of which are : *Ballet de Tiretaine*, fait le lundi gras, dansé au Louvre, devant Henri le Grand ; *Le grand ballet fait au mariage de Monsieur de Vendôme*, à Fontainebleau, 1604 ; *Le grand ballet fait au mariage de Monsieur de Vendôme*, à Fontainebleau, 1609 ; *Le ballet des gens de la reine Marguerite*, 1609 ; *Le ballet de Monsieur le Dauphin*, Louis XIII., 1609 ; *Le récit des dames*, from the *Ballet des Amoureux contrefaits*, which is found in *Airs de cour mis en tablature de luth*, par Gabriel Bataille, Paris, 1611.—Fétis ; Mendel ; Schilling.

**CHEVALIER LUBIN, LE**, opéra-comique in one act, text by Michel Carré and Victor Perrot, music by Adrien Boieldieu, represented at the Théâtre des Fantaisies Parisiennes, Paris, May 23, 1866. The Chevalier de Simiane, in love with the Comtesse Rosine, who has ordered her gates closed against him, disguises himself as a peasant and hires himself out to her as a gardener. The Marquis de Beautreillis, her kinsman, seeks to amuse himself by exchanging clothes with the false Lubin, who plays the part of a gentleman so dextrously as to win the heart of the Comtesse. The music is agreeable and appropriate to the text.

**CHEVALIER NAHEL, LE**, French opera in three acts, music by Litolff, represented at Baden-Baden, Aug. 10, 1863. Scene in the Thirty Years' War. The Chevalier Nahel is a corrupt genius who plays the part of a traitor, and whose death serves as the dénouement of the piece. It contains some good numbers, and the music generally is well adapted to the libretto.

**CHEVILLARD, PIERRE ALEXANDRE FRANÇOIS**, born at Antwerp, Jan. 15, 1811, still living, 1888. Virtuoso on the violoncello, first instructed in his native city, then pupil of Norblin at the Conservatoire of Paris, won the second prize in 1826, and the first in 1827 ; studied composition



## CHIARA

under Fétis, became solo violoncellist at the Théâtre du Gymnase, and in 1831, at the Théâtre Italien. Having formed a quartet to play the last productions of Beethoven's genius, he made a concert tour through Germany in 1855 and 1856, winning much applause. In 1859 he became professor at the Conservatoire. Works: Concerto for violoncello and orchestra; Quartet for two violins, viola, and violoncello; 15 melodies for violoncello and orchestra or pianoforte; Fantaisie for violoncello and pianoforte; Lamenti, adagio and finale, for do.; Andante and Barcarole, with quartet and pianoforte; Method for violoncello.—Fétis; Mendel.

**CHIARA DI ROSEMBERG**, Italian opera in two acts, text by Gaetano Rossi, music by Luigi Ricci, first represented at Milan, 1831, and then at the Théâtre Italien, Paris, Nov. 6, 1833. Subject from "Siège de La Rochelle," by Mme de Genlis. It had been treated previously by Generali, in 1821.

**CHIARELLI, ANDREA**, born in Messina, Sicily, about 1675, died there in 1699. Lulist and instrumental composer; studied music at Rome and Naples, where he became a proficient on the archlute. When he returned to his own city, he was received with honour, and devoted the rest of his life to the perfecting of his instruments. He constructed several theorbos and archlutes on new principles, which are yet considered the best ever made. Fétis had one of these in his collection, with the date, 1698. Works: *Suonate musicali di violini, organo, violone, ed arciliuto* (Naples, 1699).—Fétis; Mendel.

**CHIARINI, PIETRO**, born in Brescia, Italy, in 1717, died (?). Harpsichordist and dramatic composer, author of the following works: *L'Achille in Sciro*, given in Brescia, 1739; *Statira*, Teatro di S. Giovanni Chrysostomo, Venice, 1742; *Meride e Selinunte*, Brescia, 1744; *Argenide*, ib., 1745.—Fétis; Mendel.

**CHIAROMONTE, FRANCESCO**, born at Castrogiovanni, Sicily, in 1814, died at

Brussels, Oct. 15, 1886. Dramatic composer, pupil at Palermo of Pragusà and Raimondi, then at Naples of Donizetti. He abandoned law for music, and, gifted with a fine voice, entered the royal chapel at Palermo, whence King Ferdinand II. invited him to Naples; about 1844 he brought out his first opera, and soon after became conductor of the orchestra at the Teatro San Carlo, and professor of singing at the Conservatorio. Implicated in the revolutionary disturbances of 1848, he was imprisoned for twenty-two months, and exiled in 1850, when he went to Genoa and brought out several operas. In or about 1855 he went to Paris, where he became chef du chant at the Théâtre Italien, and afterwards at the Italian Opera in London. In 1862 he settled at Brussels to teach vocal music, and became professor at the Conservatoire in 1871. Works—Operas: *Fenicia*, given at Naples, Teatro del Fondo, 1844; *Catarina di Cleve*, ib., Teatro San Carlo, 1850; *Armando il gondoliere*, Genoa, Teatro Carlo Felice, 1851; *Giovanna di Castiglia*, ib., 1852; *Manfredo*, Trieste, 1853; *Le nozze di Messina*, Venice, Teatro Fenice, 1853; *Ines di Mendoza*, Milan, Scala, 1855; *Fingal*, 1855; *Una burla per correzione*, Genoa, Teatro Paganini, 1855; *Mass*, performed at Sainte-Gudule, Brussels; *Hiob*, biblical opera, ib., Conservatoire, 1884. He also published a *Méthode de chant* in three parts.—Fétis, *Supplément*, i. 178; Riemann.

**CHIAULA, MAURO**, born in Palermo, about the middle of the 16th century, died in 1600. Benedictine monk of the convent of S. Martino, of that city; composer of church music. Works: *Sacræ cantiones, quæ octo, tum vocibus, tum variis instrumentis concinni possunt* (Venice, 1590).—Fétis; Mendel.

**CHIAVACCI, VINCENZO**, born in Rome in 1760, died in Warsaw in 1815. Dramatic composer, first known through his operas produced in Milan. In 1801 he was director of the Opéra Bouffe in Warsaw. Works—Operas: *Alessandro nell' Indie*,



given in Milan about 1786 ; *Il filosofo impostore*, ib., about 1801 ; *Quattro parti del mondo*. Besides these he published twelve *Ariette per il clavicembalo* (Vienna, 1799).—Fétis ; Mendel.

**CHIEN DU JARDINIER, LE** (*The Gardener's Dog*), opéra-comique in one act, text by Lockroy and Cormon, music by Albert Grisar, represented at the Opéra Comique, Paris, Jan. 16, 1855. Plot original, illustrating the caprices of a village coquette. The score is one of the composer's best works.

**CHILCOT, THOMAS**, organist of the Abbey Church at Bath from 1733 until late in the last century. He was the composer of two sets of concertos for the harpsichord and of Twelve English Songs, the words by Shakespeare and other celebrated poets. He was the first master of Thomas Linley.—Grove ; Fétis ; Mendel.

**CHILD, WILLIAM**, born in Bristol, England, in 1606, died in Windsor, March 23, 1697. Organist and church composer ; Mus. Bac., Oxford, 1631 ; Mus. Doc., 1663. He was chorister of Bristol Cathedral under Elway Bevin,

organist of St. George's Chapel, Windsor, in 1632, and afterwards of the Chapel Royal. Some of his church services and anthems are printed in the collections of Boyce and Arnold, in Smith's "*Musica Antiqua*," and many more are extant in manuscript in the choir books of various cathedrals. Works : *Choice Musick to the Psalms of David* for three voices, with a continuall Base, either for the organ or theorbo (1656) ; *Divine anthems and vocal compositions to several pieces of Poetry* ; *Catches in Hilton's Catch that Catch Can* (1652) ; *Playford's Musical Companion* (1672), and some compositions on Court Ayres.—Grove ; Fétis ; Mendel ;

Barrett, *English Church Composers*, 69 ; *Harmonicon* (1832), 192.

**CHILDREN IN THE WOOD, THE**, English opera, music by Samuel Arnold, represented at the Haymarket Theatre, London, in 1793.

**CHILPÉRIC**, opéra-bouffe in three acts, text and music by Hervé, represented at the Folies Dramatiques, Paris, Oct. 24, 1868.

**CHI MI FRENA**. See *Lucia*.

**CHIMÈNE**. See *Cid*.

**CHINELLI, GIOVANNI BATTISTA**, Italian composer of the 17th century, whose history is not known. He was the author of the following works, quoted by Walther, in his *Musical Lexikon* : *Conzertirende Messen*, von 3, 4, und 5 Stimmen, nebst 2 Violinen a bene placito, 1 Th. ; Idem, 2 Th. ; Idem, 3 Th. ; *Motetti a voce sola* (1630) ; *Madrigali a 2, 3, 4, con alcune canzonette a due violini*, lib. 1, op. 4. ; *Compiete, Antifone, Letanie della B. V., concertate a quattro voci e due violini*, op. 6 (Venice, 1639) ; *Il quarto libro de' Motetti a 2 e 4 voci con violini*, op. 9 (ibid., 1652).—Fétis ; Mendel.

**CHINZER, JOHANN**, German composer of the 18th century. Little is known of him excepting that he lived in 1754 in Paris, where he published the following works : *Un livre de sonates pour deux violons* ; *Trois livres de sonates en trios pour violon* ; *Un livre de sonates pour la flûte seule* ; *Deux livres de sonates pour deux violoncelles*. Fétis thinks he may be the same as the Chinzer who published some music in London with the title : *Un œuvre de duos pour deux violons, en 2 suites* (Preston, London, 1791).—Fétis ; Mendel.

**CHIOCCHETTI, PIETRO VINCENZO**, born at Lucca in 1680, died Feb. 2, 1753. Dramatic composer. Among his works are : *L' ingratitude castigata, ossia l' Alarico*, opera, produced at Ancona, in 1719 ; and *La Circoncisione*, oratorio, Venice, 1729.—Fétis ; do., *Supplément*, i. 180 ; Mendel ; do., *Ergänz.*, 63.



**CHIPP, EDMUND THOMAS**, born in London, Dec. 25, 1823, died at Nice, Dec. 17, 1886. Organist and violinist, son of Thomas Paul Chipp, harpist (1793–1870); pupil at the Chapel Royal of William Hawes, and studied the violin under J. B. Nadaud, and Tolbecque (1832–40). He was organist



of many churches, including Holy Trinity, Paddington, in 1856–62, St. George's, Belfast, 1862–66, and of Ely Cathedral from 1866 until his death. Mus. Bac., Cambridge, 1859; Mus. Doc., 1860. Mr. Chipp was one of the best of English organists, and his works are in constant use in the British churches. He was a member of Her Majesty's private band (1843–55), and of the Royal Italian Opera, the Philharmonic, and the Sacred Harmonic Society bands, a member of the Royal Society of Musicians, and an examiner at the University of Cambridge and at Trinity College, London. Works: Job, oratorio, 1858 (Novello & Co.); Naomi, sacred idyl, 1868 (Novello & Co.). Church Music: Services in A, D, and E; Anthems—Lord of all power, The Lord hath been mindful, As I live, saith the Lord (Novello & Co.); 3 Glorias; Music for the Church Service and Home Circle; Hymns, etc. Organ Music: Introduction and variations on Handel's "The Harmonious Blacksmith," 1843; do. on Haydn's "God preserve the Emperor," Birmingham Festival, 1847; 24 sketches for organ; 14 compositions for do.; Many studies and arrangements. Pianoforte music; Songs, etc.

**CHITI, GIROLAMO**, Italian church composer of the Roman school, born about the end of the 17th century. He was made second maestro di cappella of San Giovanni in Laterano in 1726, as coadjutor to Gasparini, whom he succeeded in 1727. Works: Mass for four voices, Fuge dilecte;

do., Tempus est breve; Missa de Feria; Mass for six voices; do. for eight; Benedictus for holy week; 2 Christus factus est; 2 Miserere for four voices; Veni, Sponsa Christi for four voices; Sub tuum præsidium, for do.; Dextera Domini, for do.; Salvator mundi for eight voices.—Fétis; Mendel.

**CHI TI SALVA.** See *Aïda*.

**CHMELENSKÝ, WENZEL**, born at Bavorov, Bohemia, in 1736, died there in 1793. Organist in his native place, where his numerous works are still preserved in the choir archives. His sons, Franz (1775–1803), and Johann (1778–1864), were also composers, the former of church music, the latter of Bohemian national songs.—Mendel.

**CHOICE OF HERCULES**, musical interlude, music by Handel, given at Covent Garden, London, March 1, 1751. The score is dated at the beginning, June 28, 1750, and at the end, July 5, 1750. It embodies nearly all the music of an earlier dramatic piece with different words, called *Alceste*, published by Arnold, 1790, under the title of *Alcides*, which was never performed. The libretto, founded on an episode related by Xenophon, is compiled from Joseph Spence's "Polymetis." The characters represented are: Pleasure, Virtue, Hercules, Chorus of attendants on Pleasure, Chorus of do. on Virtue. Published first by Walsh; in full by Händelgesellschaft (Leipsic, 1864).—Rockstro, Handel, 319; Schoelcher, Handel, 318.

**CHOLLET, LOUIS FRANÇOIS**, born in Paris, July 5, 1815, died there, March 21, 1851. Organist and pianist, pupil at the Conservatoire, of Zimmerman on the pianoforte, and of Benoist on the organ, for which he obtained the first prize in 1833. He was organist in several churches of Paris. His compositions consist of fantasies, rondos, variations, duos, etc.—Fétis.

**CHOPIN, (FRANÇOIS) FRÉDÉRIC**, born at Zela Zowa Wola, near Warsaw, March 1, 1809, died in Paris, Oct. 17, 1849.

## CHOPIN

His father, Nicolas Chopin, was a Frenchman, born at Nancy, who went to Warsaw



as private tutor, became professor at the Warsaw Lycée, and afterwards set up a private school of his own. Frédéric's mother, Justine Kryzanowska, was a Pole. He was educated at his father's school, and studied music under Zywny and

Joseph Elsner. His earliest compositions were dances. At nineteen he was already a virtuoso of the first rank. In 1828 he set out for Paris, giving concerts on the way at Vienna and Munich. In Paris he almost immediately became the centre of a circle of admirers, among the most ardent of whom was Liszt. He led a retired life, teaching and composing, but rarely playing in public. In 1836 he made the acquaintance, through Liszt, of George Sand, an event which had a considerable influence on his future. Contrary to the generally received idea, he enjoyed perfectly good health, although not of a robust physique, until 1838, when bronchitis declared itself, and he went with George Sand to pass the winter in Majorca. His liaison with her lasted until about 1846, when she, after putting him into her novel "Lucrezia Floriani" as Prince Karol (a total distortion of his character), got tired of him. Saving his visit to Majorca, a short visit to London in 1848, where he gave two private concerts, and an equally short one to England and Scotland in 1849, he never left Paris. He was buried at Père-la-Chaise, between the graves of Bellini and Cherubini. Schumann has called Chopin "the boldest and proudest spirit of the times." During his lifetime he was too often looked upon as merely a gifted amateur; but he was really a musician of very sound training and a subtle harmonist. As a composer, he was not only original, but absolutely unique;

he wrote almost entirely for the pianoforte, and his compositions have never been equalled in the way in which they are adapted to the peculiar character of that instrument. Everything he wrote seemed to be inspired by the very nature of the pianoforte itself. His best known works are his mazurkas and nocturnes, but, to learn his true greatness, one must turn to his concertos, scherzos, and ballades. Liszt al-

ways called his B minor sonata his greatest work. As a pianist he was noted for immense brilliancy, consummate grace, and the most appealing depth of sentiment; but also for a capriciousness in tempo and rhythm which led Berlioz to say: "Chopin ill endured the curb of musical time, and in my opinion, pushed rhythmic independence much too far . . . he could not play regularly." Works: 2 Concertos, in E minor, op. 11, in F minor, op. 21; Allegro de Concert, op. 46; 4 *Ballades*, op. 23, 38, 47, 52; *Barcarolle*, op. 60; *Berceuse*, op. 57; *Bolero*, op. 19; Duo concertant (with Franchomme); 3 *Écossaises*, op. 72; 12 *Grandes Études*, op. 10; 12 *Études*, op. 25; 3 do.; 4 *Fantaisies*, op. 13, 49, 61, 66; 3 *Impromptus*, op. 29, 36, 51; *Krakowiak*, grand Rondeau de Concert, op. 14; *Marche funèbre*, op. 72; 52 *Mazurkas*, op. 6, 7, 17, 24, 30, 33, 41, 50, 56, 59, 63, 67, 68; 19 *Nocturnes*, op. 9, 15, 27, 32, 37, 48, 55, 62, 72; 12 *Polonaises*, op. 3, 22, 26, 40, 44, 53, 61, 71; 24 *Préludes*, op. 28; *Prélude*, op. 45; 5 *Rondos*, op. 1, 5, 14 (*Krakowiak*), 16, 73 (for 2 pianofortes); 4 *Scherzos*, op. 20, 31, 39, 54; 4 *Sonatas*, op. 4, 35, 58, 65 (with violoncello); *Tarentelle*, op. 43; Trio for pianoforte, violin, and violoncello, op. 8; 13 *Valses*, op. 18, 34, 42, 64, 69, 70; *Variations (Là ci darem la mano)*, op. 2; (*Je vends des scapulaires*), op. 12; do. on a German national air (posth.); *Variation dans l'Hexaméron: Morceau de concert*,

Mazur p. F. Chopin

m.v.

p e ly-10

pou lutto

der

lutto

etc. etc.

Mazurka; fac-simile of Chopin's MS.



## CHORAL

etc., sur la Marche des Puritains de Bellini; Sixteen Polish songs, for a voice, with pianoforte, op. 74.—Barbedette, Chopin (Paris, 1869); Ehlert, Aus der Tonwelt (Leipsic, 1882); Fétis; Hueffer, in Fortnightly Review (1877), xviii. 377; Larousse; Liszt, F. Chopin (Paris, 1852); Karasowski, Friedrich Chopin, sein Leben, etc. (Dresden, 1877); Mendel; Sowinski; Thematisches Verzeichniss (Leipsic, Breitkopf & Härtel).

**CHORAL FANTASIA.** See *Fantasie mit Chor*.

**CHORAL SYMPHONY.** See *Sinfonie mit Schlusschor*.

**CHORON, ALEXANDRE ÉTIENNE**, born in Caen, Oct. 21, 1771, died in Paris, June 29, 1834. Composer and critical writer; at first self-taught in music, but subsequently a pupil of Rose in harmony and of Bonesi and other Italian professors. He published in 1804 *Principes d'accompagnement des Écoles d'Italie*, written with Frocchi, and in 1808 *Principes de composition des Écoles d'Italie* (3 vols.), through which he introduced into France Sala's practical exercises in fugue and counterpoint, Marpurg's treatise on fugue, exercises from Padre Martini's *Esemplare*, and a new system of harmony of his own. He was director of the music of the Fêtes publiques from 1812 to the fall of Napoleon, director of the Académie Royale de Musique in 1816-17, and founder of a school of music which became famous under government support in 1824-30, under the title of *Institution Royale de Musique Classique et Religieuse*, and in which many noted musicians were educated. He composed some music, but his best title to fame is the influence which he exercised on musical education in France. Works: *Collection de romances et autres poésies mises en musique* (Paris, 1806); *Notes françaises et italiennes sur Leo, Jommelli, Pierluigi da Palestrina, Josquin Deprés*, in *Collection générale des ouvrages classiques de musique*; *Dictionnaire historique des musiciens*, Choron et Fayolle, 2 vols. (1810-

1811); *Méthode élémentaire de musique et de plain-chant* (1811); *Traité général des voix et des instruments d'orchestre*, par Francœur, revised (1813); *Bibliothèque encyclopédique de musique* (1814); *Méthode concertante de musique à plusieurs parties*, translation of Albrechtsberger (1817); *Méthode de plain-chant from the same*, and *Manuel complet de musique vocale et instrumentale*, ou *Encyclopédie musicale*, also from Albrechtsberger (this work was left unfinished, and published by his assistant, Adrien de la Faye, after his death, 6 vols., 2 vols. of examples (Paris, 1836-38). Besides these he published: *Livre choral de Paris*, etc. (1817); *Méthode concertante de musique* (1817); *Méthode de plain-chant* (1818); *Instruction abrégée* (1819); *Méthode de chant* (1821); *Chants chorals des Églises d'Allemagne* (1822); *Hymnes pour toutes les fêtes de l'année*; *Messe à 3 voix sans accompagnement*, *Dixit Dominus*, *Magnificat*, *Laudate*, 15 motets, and other church music.—Fétis; Gauthier, *Éloges* (Caen, 1845); A. de la Faye, *Éloges* (Paris, 1843); Grove.

**CHOTAŠ, MAX**, born at Chotěšan, Bohemia, May 8, 1831, still living, 1888. Organist, pupil in Prague of Josef Krejčí, Franz Blázek, and Pitsch on the organ, and of Horák in singing; went as choir-master to Temesvár, Hungary, in 1855, and in the same capacity has been at Pelhřimov, Bohemia, since 1862. Among his compositions are several masses, graduals, offertories, hymn for mixed chorus and orchestra, and many choruses for male and mixed voices.—Mendel.

**CHOTEK, FRANZ XAVER**, born at Liebisch, Moravia, Oct. 22, 1800, died in Vienna, May, 1852. Composer, pupil in Vienna of Henneberg and of Sechter. Works: *Potpourris sur des motifs de l'Assedio di Calais de Donizetti* (Milan, Ricordi); *Beautés des opéras de Bellini* (ib.); *Rimembranze delle lagune* (ib.); *Anthologie musicale, fantaisies sur les motifs favoris d'opéras nouveaux* (ib.); *Rondinetto*;

Variations brillantes in E-flat; Rondino brillant; La gaité, rondo for two and four hands; Marche courageuse, and many others.—Mendel; Schilling; Wurzbach.

CHOUDENS, ANTONY, born in Paris in 1849, still living, 1888. Dramatic composer, son of the music publisher. He published a collection entitled *Dix mélodies*, one of which, *Un dernier baiser*, became well known (1870), and later grew into *Vingt mélodies* (1873). Of these, one, *À une étoile*, with orchestral accompaniment, was sung at the Concerts Danbé. He has written the music of an opera, *Graziella*, to the libretto of Jules Barbier; another, *La jeunesse de Don Juan*, to a poem of Louis Gallet; and has published pieces for piano-forte, and several *Essais symphoniques*.—Fétis, *Supplément*, i. 181.

CHRÉTIEN, CHARLES ANTOINE, one of the musicians of the king's chapel, Paris, about the middle of the 18th century. He published: *Pièces de différents auteurs, mises en trios pour les violons* (Paris, 1751); and produced an opera, *Les Précautions inutiles*, at the Comédie Italienne (1760).—Fétis; Mendel.

CHRISTENIUS, JOHANNES, German composer of the 17th century, born at Buttstädt, Thuringia. In the early part of the century he was cantor at the court of the Elector of Saxony, and he was also a musician at Altenburg. Works: *Selectissima et nova cantio quam Valedictionis erga dedicat Patronia, a 6 vocibus* (Jena, 1609); *Musikalische Melodias mit 4 Stimmen gesetzt* (1616); *Gülden Venus-Pfeil, in welcher zu finden, neue weltliche Lieder, teutsche und polnische Tänze* (1619); *Symbola Saxonica, Fürstlicher Personen taegliche Gedenksprüche mit 3 Stimmen gesetzt* (Leipsic, 1620); *Complementum, und dritter Theil Fest vnd Aposteltägiger evangelischer Sprüche, so Melchior Vulpus übergangen, mit 4-8 Stimmen* (Erfurt, 1621); *Omni-geni mancherley Manier newer weltlicher Lieder, Paduans, etc.* (Erfurt, 1619).—Allgem. d. Biogr., iv. 144; Fétis; Mendel.

CHRISTIANELLI, FILIPPO, maestro di cappella at Aquila, kingdom of Naples, about the beginning of the 17th century. Works: *Salmi a cinque voci* (Venice, 1626).—Fétis; Mendel.

CHRISTINA DI SVEZIA (Christina of Sweden), Italian opera, text by Romani, music by Sigismund Thalberg, represented at the Court Theatre, Vienna, June 3, 1855. The libretto, from Alexandre Dumas's "Christine" and Laube's "Monaldeschi," illustrates the eccentric career of Christina, daughter of Gustavus Adolphus, and Queen of Sweden. The same subject is treated in *Christina di Suezia*, music by Nini, Genoa, 1840; and by Lillo, Naples, 1841. Also in *Christine von Schweden*, German opera in three acts, text by Tempelthey, music by Redern, given at the Royal Theatre, Berlin, 1860.

CHRISTMANN, JOHANN FRIEDRICH, born at Ludwigsburg, Württemberg, Sept. 9, 1752, died there May 21, 1817. Amateur performer on the harpsichord and flute. Educated at Tübingen University, he became a Lutheran clergyman, and in 1783 was appointed minister in his native town. He published, between 1790 and 1800, much music for the voice and for pianoforte, violin, and flute, highly esteemed in Germany. His *Elementarbuch der Tonkunst* is in two parts with a book of examples (Spire, 1782, 1790). He arranged a valuable collection of hymns with Knecht, entitled: *Vollständige Sammlung*, many of the hymns being of his own composition.—Allgem. d. Biogr., iv. 223; Fétis; Mendel; Schilling.

CHRISTMAS ORATORIO, Bach. See *Weihnachts Oratorium*.

CHRISTO, Frade IOÃO DE, born in Lisbon, about the beginning of the 17th century, died at Alcobaça, July 30, 1654. Church composer and organist. Machado quotes the following works (Bibl. Lusit., ii. 636), as the best known of his compositions: *Texto de Paixoes que se cantão em a Semana Santa, composto a 4 vozes*;

## CHRISTO

Calendas do Natal, e de S. Bernardo a 4 vozes. These are all in MS.—Fétis; Mendel; Vasconcellos, 47.

**CHRISTO**, Fra LUIZ DE, born in Lisbon, in 1625, died in Calcado, in 1693. Church composer, and organist of his convent at Calcado. He left the following works in MS.: Paixoes dos quatro Evangelistas, a 4 voces; Licoens de defunctos motetes e vilhancicos.—Fétis; Mendel; Vasconcellos, 48.

**CHRISTOFORUS** (Christ-bearer), cantata (legend), poem by F. von Hoffnaass, for baritone, soprano, and alto solos, chorus, and orchestra, by Joseph Rheinberger, op. 120, written in 1879. Subject, the story of the giant who bears the infant Christ on his shoulders across the river. Published by Kistner (Leipsic, 1885).—Upton, Standard Cantatas, 304.

**CHRISTOPHE COLOMB**, descriptive symphony, by Félicien David, first performed in Paris, 1847.

**CHRISTUS**, oratorio, by Friedrich Kiel, composed in 1874; first given in Berlin, April 4, 1874. Given by the Milwaukee (Wis.) Musikverein, 1879.

**CHRISTUS**, oratorio for soli, chorus, organ, and full orchestra, by Liszt, finished in 1866. Given first in Rome, in the Sala Dantesca, July 6, 1867. The first part was given in New York by the Oratorio Society, in 1876, and the entire work, March 3, 1887. First Part: Weihnachts-Oratorium. 1, Introduction; 2, Pastorale; 3, Stabat mater preciosa, hymn; 4, Song of the Shepherds at the manger; 5, The three Holy Kings, march. Second Part: After Epiphany. 6, The Beatitudes; 7, The Prayer; 8, The Foundation of the Church; 9, The Miracle; 10, The Entry into Jerusalem. Third Part: Passion and Resurrection. 11, Tristis est anima mea; 12, Stabat mater; 13, O Filii et Filiae, Easter hymn; 14, Resurrexit.—Nohl; Upton, Standard Oratorios, 186; Musik. Wochenblatt (1886), 385, 398, 411; Krehbiel, Review (1886-87), 135.

**CHRISTUS**, oratorio projected by Mendelssohn as the third of a trilogy with St. Paul and Elijah, but left unfinished. The libretto was written by Chevalier Bunsen in 1844, but was much changed by Mendelssohn, who began the composition of the music after finishing Elijah. The fragment consists of eight numbers of recitatives and choruses, three in the first part, and five in the second part. They were published soon after his death (op. 97); and were first performed at the Birmingham (England) Musical Festival, Sept. 8, 1852. Given by the Handel and Haydn Society, Boston, May 7, 1874.

**CHRISTUS AM OELBERGE** (Christ on the Mount of Olives), oratorio, text by Franz Xaver Huber, music by Beethoven, op. 85, composed in the summer of 1801, first performed in Vienna, April 5, 1803; published by Breitkopf & Härtel (Leipsic, 1811). The work opens with Christ's prayer for comfort and strength; a seraph appears, and with the chorus of angels praises the Redeemer's goodness. Christ and the seraph in conversation. The Saviour prays for deliverance from death, but ends by submitting to the will of the Father. The soldiers appear to take him; their alla marcia movement is interrupted by a terzetto between Christ, the seraph, and Peter, whose part is treated in the style of the buffo parlante. The taking of Christ ends the action upon earth. Above the angels sing their song of praise in motet form. In his latter years the composer was of the opinion that he had conceived his subject too theatrically.—Marx (Berlin, 1875), i. 239; Thayer, Verzeichniss, 35; von Lenz, Beethoven, ii. 220.

**CHROMATISCHE FANTASIE**, a brilliant composition in D minor for clavier by Johann Sebastian Bach, followed by a masterly three-voice fugue. It is one of the most generally played of Bach's larger clavier works.

**CHURCHILL**, —, English composer in London, at the end of the 18th century. He

## CHUSTROVIUS

published the following works: 3 sonatas for pianoforte with violin accompaniment; 6 duets for two violins, op. 2; 3 sonatas for pianoforte, with violin, op. 3; 6 duets for violin and alto (1793).—Fétis; Mendel.

**CHUSTROVIUS, JOHANNES**, director of the Church of St. Nicolas, Lüneburg, about the beginning of the 17th century. Works: *Sacræ cantiones quinque, sex et octo vocibus ita compositæ, ut non solum viva voce commodissime cantari, sed etiam, ad omnis generis instrumenta optime adhiberi possint* (Frankfort, 1603).—Fétis; Mendel.

**CHWATAL, FRANZ XAVER**, born at Rumburg, Bohemia, June 19, 1808, died at Elmen, near Magdeburg, June 24, 1879. Pianist, first instructed by his father, an organ builder; appeared in public when eight years of age, was settled at Merseburg as a teacher in 1822–35, when he studied composition by himself, and afterwards at Magdeburg. He published about 250 works, mostly for the pianoforte, and his two Methods for the same, op. 93 and op. 135, have been introduced in many institutions.—Mendel; Riemann.

**CIAJA, AZZOLINO BERNARDINO DELLA**, born in Siena in 1671, died after 1733 (?). Organist and composer; he presented in 1733 an organ to the Church of the Order of St. Stephen, Pisa (of which Order he was a knight), which is still one of the finest in Italy. Published works: *Salmi concertati* (Bologna, 1700); *Cantate da Camera* (Lucca, 1701, Bologna, 1702); *Sonate per cembalo* (Rome, 1727).—Fétis; Mendel.

**CIAMPALANTI, —**, one of the musicians of Louis XV. He published in 1764 a collection entitled: *Six Ariettes françaises dans le goût Italien avec accompagnement d'un violon et d'une basse, suivies d'une cantate détachée à grande symphonie*.—Fétis, Supplément, i. 183.

**CIAMPI, FRANCESCO**, born at Massa di Sorrento, kingdom of Naples, in 1704. Dramatic composer and violinist; took up

his residence in Venice in 1728, and brought out nearly all his operas there. The best known are: *Onorio*, given at Venice, 1729; *Adriano in Siria*, ib., 1748; *Il negligente*, ib., 1749; *Catone in Utica*, ib., 1756; *Gianguir*, ib., 1760; *Amore in caricatura*, ib., 1761; *Antigono*, ib., 1762. Burney mentions a Mass, and a Miserere for eight voices, with instrumental accompaniment, which were held in great estimation.—Fétis; Mendel; Schilling.

**CIAMPI, LEGRENZIO VINCENZO**, born near Piacenza in 1719. Dramatic composer, pupil of Rondini, maestro di cappella at Piacenza; he went to London in 1748 with a company of Italian singers. Dr. Burney says he had great fire and ability, but no genius. Works—Operas: *L'Arcadia in Brenta*, given in Italy about 1739; *Bertoldo alla corte*, Piacenza, about 1748; *Gli tre cicisbei ridicoli*, London, 1748; *Adriano in Siria*, ib., 1750; *Il trionfo di Camillo*, ib., 1750; *Didone*, ib., 1754. Published instrumental music, songs, a mass (1758), now in the Royal Library, Berlin.—Grove; Fétis; Mendel.

**CIANCHETTINI, PIO**, born in London, Dec. 11, 1799, died at Cheltenham in 1851. Pianist, son and pupil of Veronica Cianchettini; appeared in public as an infant prodigy in 1804, and was called the English Mozart in Holland, Germany, and France, where he travelled with his father in the year following. Afterwards he accompanied Madame Catalani on her concert tour through England. Works: 2 concertos for pianoforte; Fantaisies for do.; Variations for do.; Cantata for two voices with chorus (words from *Paradise Lost*); Pope's Ode on Solitude; 60 Italian nocturni for two, three, and four voices, with pianoforte; Benedictus for three voices; etc.—Fétis; Mendel.

**CIANCHETTINI, VERONICA**, born at Czaslau, Bohemia, in 1779, died in London in 1833. Pianist, daughter and pupil of Johann Joseph Dussek, who was the organist and chief musician of Czaslau. In 1797



## CIANCHI

she went to London to join her brother Johann Ladislaw Dussek, and married there Francesco Cianchettini. Among her works are two concertos and several sonatas for the pianoforte.—Grove; Fétis; Mendel.

**CIANCHI, EMILIO**, born in Florence, March 21, 1833, still living, 1888. Dramatic composer, pupil of Ignazio Colson and Ermanno Picchi. He became known, when only twenty-one years old, by the performance of his oratorio, *Giuditta*, 1854. Works—Operas: *Salvator Rosa*, Florence, Teatro Pagliano, 1855; *Il saltimbanco*, ib., 1856; *La vendetta*, ib., 1857; *Leone Isauro*, Turin, Teatro Regio, 1862. His *Requiem Mass*, performed in Santa Croce, Florence, on the anniversary of the death of King Charles Albert, and of the martyrs of Italian independence (1873), added to his renown. He is secretary of the Royal Musical Institute and the Musical Academy at Florence.—Fétis, *Supplément*, i. 183.

**CIBBINI, KATHERINA**, born in Vienna in 1790, died there in 1858. Pianist, daughter and pupil of the Bohemian composer and Hof-Kapellmeister in Vienna, Leopold Koželuh, and pupil of Clementi. Works: *Introduction et Variations* (Vienna, Haslinger); *Impromptu* (ib.); *Marche et Trio* (ib.); 6 *valse*s, (ib.); etc.—Mendel; Schilling.

**CIBOT (Cybot)**, —, French musician of the 16th century. In the famous collection of French chansons for four voices published by Pierre Attaignant, about 1530, are two chansons by Cibot: *Ayer ne puis celle*, and, *Amye, tu as sur moi trop*.—Fétis, *Supplément*, i. 182; Mendel, *Ergänz.*, 64.

**CIBULKA, ALOJŠ**, born in Prague, Feb. 22, 1768, died at Totis, Hungary, in 1845. Instrumental and vocal composer; he studied in Prague, became Correpetitor at the National Theatre at Gratz, Styria, in 1794, and musical director of the German Theatre at Pesth in 1798, the management of which he assumed in 1810. After his resignation in 1823 he was made choir-master of the parish church. While living at

Pesth, he gave lessons to Stephen Heller in 1826. He may be looked upon as the reformer of dance music in Bohemia. Published works: 12 songs from celebrated poets with pianoforte accompaniment (Prague, 1781); 14 wedding songs in German with pianoforte (Leipsic, 1793); German dance with twelve variations (Brunswick, 1794); 3 cantatas: *Separation*, the *Spinner*, and the *Trials of Lotte*, from *Werther* (Munich, 1798). Many other compositions are mentioned by Fétis.—Fétis; Mendel; Schilling.

**CICCARELLI, ANGELO**, born at Teramo, in the Abruzzi, Jan. 25, 1806, still living, 1888 (?). Church composer, pupil at Lanciano of the organist Filippo Gianni, then at the Conservatorio, Naples, of Crescentini in singing, and of Zingarelli in composition. In 1829 he settled in Dresden, where he was much esteemed as a vocal teacher, and also as a member of the royal choir. Works: *Stabat Mater* for 4 female voices; *Requiem Mass* for 4 voices; *Two Misse di Gloria*; *Te Deum*; *Catherine de Guise*, lyric drama; many vocal compositions.—Fétis, *Supplément*, i. 183; Mendel.

**CID, LE**, the Spanish national hero, Ruy Diaz da Bivar, called by his compatriots *El Campeador* (The Warrior) and by the Moors *El Seid* (whence *Cid*), is the hero of several operas. Italian opera in three acts, music by Sacchini, first represented in Rome, 1762, as *Chimena*, and at the King's Theatre, London, 1773, as *Il Gran Cid*; played with great success in Paris at the Opéra, Feb. 9, 1784, as *Chimène*, ou *Le Cid*, with a French adaptation of the text by Guillard, and with Madame de Saint-Huberti in the principal part. *Il Gran Cid*, music by Piccinni, represented at Naples, 1763; music by Paisiello, Florence, about 1776. *Il Cid delle Spagne*, music by Farinelli, Italy, about 1797. *Il Cid*, three acts, text by Jacopo Ferretti, music by Luigi Savj, Parma, 1834. *Der Cid*, German opera, music by Neeb, Frankfort, 1857; text and music by Peter Cornelius, Weimar, 1865. *Le Cid*,

## CIERA

French opera, text by Denner, Gallet, and Blau, music by Massenet, represented in Paris, Dec. 1, 1885; the composer's best work. *Chimene*, German grand opera in three acts, music by Charles Wagner, Darmstadt, 1821. The same subject is treated in *Rodrigo*, Italian opera, music by Handel, Florence, 1708; music by Sapienza, Naples, 1823; *Rodrigo und Chimene*, German opera, by Aiblinger, Munich, 1821; *Chimène et Rodrigue*, French opera, by Salieri, Paris, 1788 (not performed); *Rodrigo di Valenzia*, Italian opera, by F. Orlandi, about 1815; by Generali, Milan, 1817; *Rodrigue de Tolède*, French opera, by H. Litolff, Paris, about 1850 (not performed). *Don Rodrigo Diaz da Bivar, der Cid*, German grand opera in four acts, text by Karl Schmidt, music by Emil Meyer, Linz, 1848; *Cid*, music by Willy Böhme, Dessau, Feb. 18, 1887.

**CIERA, IPPOLITO**, born in Venice about 1512, died after 1569. Dominican monk, and composer of madrigals published under the following titles: *Madrigali del labirinto a quattro voci, libro primo* (1554, reprint); *Il primo libro de' Madrigali a 5 voci* (Venice, 1561). There are five other books of madrigals for 5 voices. The sixth book has for title: *Madrigali a 5 voci, libro sesto* (Rome, 1623). In a collection of madrigals which bears the title: *Il Bel Giardino di fiori musicali* (Venice, 1587), there are two of Ciera's compositions.—Fétis; Mendel.

**CIFOLELLI, GIOVANNI**, Italian dramatic composer who settled in France about 1764. He wrote for the *Comédie Italienne* the following works: *L'Italienne*, comic opera in one act, words by Framery, 1770; *Pierre et Lucette*, 1774. He also published a *Méthode de Mandoline* (Paris).—Fétis; Mendel.

**CIFRA, ANTONIO**, born in Rome about 1575, died at Loreto after 1629. A pupil of Palestrina and Bernardino Nanini, he was first maestro at the German college at Rome; in 1610-20 he occupied a similar position at Loreto, and then for two years in S. Giovanni in Laterano, Rome; after

which he entered the service of the Archduke Charles, brother of Emperor Ferdinand II. In 1629 he returned to Loreto, where he remained until his death. Cifra was one of the leading composers of the "great" Roman school; like most of the immediate followers of Palestrina, he showed in his later compositions that he felt the influence of the change that was then taking place in musical feeling, and he entered into the more modern spirit of the times more thoroughly than might have been expected of one who had won great renown as a complete master of the *stile osservato*. He was a voluminous composer, and many of his works were published. Works: 1, *Motetti a due, tre e quattro voci*, five books (Rome, Soldi, 1600-1609); 2, *Salmi per li vesperi*, three books (Rome, 1601-1609); 3, *Salmi e motetti a 8 voci* (Rome, Zanetti, 1610); 4, *Madrigali a cinque voci*, three books (Venice, Vincenti, 1610-1615); 5, *Motetti a due, tre e quattro voci* (Venice, 1611); 6, *Salmi spezzati a 4 voci* (Rome, Robletti, 1611); 7, *Litanie a 8-12 voci* (Rome, 1613); 8, *Scherzi ed arie a 1, 2, 3 e 4 voci, per cantar nel clavicembalo, chitarone, o altro simile istromento* (Venice, 1614); 9, *Several sets of Madrigals* (Venice, 1616-1623); 10, *Cinque libri di Messe* (Rome, Soldi, 1619-1625); 11, *Ricercari e canzoni francesi a 4 voci* (Rome, Soldi, 1619); 12, *Motetti a 4, 5, 6, 8 voci* (Rome, Robletti, 1620); 13, *Antifone e motetti per tutto l'anno a 2, 3, 4, 5 voci* (Rome, Grignani, 1625); 14, *Motetti e salmi a 12 voci, a tre cori* (Venice, 1629); 15, *Concerti ecclesiastici* (posthumous), ten sets, containing over 200 motets (Rome, Antonio Poggioli, 1638). The title-page bears a portrait of Cifra, ætatis 45.—Ambros, iv. 98.

**CIGALE ET LA FOURMI, LA** (The Grasshopper and the Ant), animal comic opera, music by Edmond Audran, represented at the Théâtre de la Gaité, Paris, Oct. 30, 1886.

**CIMA, ANDREA**, born in Milan, about the close of the 16th century. Organist,

brother of Giovanni Paolo Cima. He was maestro di cappella of the Church della Rosa, and subsequently of the Church of Sta. Maria, Bergamo, one of the most important positions of the kind in Italy. Works: *Concerti a 2, 3 e 4 voci*, lib. 1 (Milan, 1614); *Concerti a 2, 3 e 4 voci*, lib. 11 (Venice, 1627).—Fétis; Mendel.

CIMA, ANNIBALE, Italian composer of the 16th century. Several of his madrigals are in the collection entitled: *De' floridi virtuosi d' Italia, il terzo libro de' madrigali a cinque voci nuovamente composti e dati in luce*. (Vicenza, Giacomo Vincenti, 1568.)—Fétis; Mendel.

CIMA, GIOVANNI BATTISTA, born in the latter part of the 16th century. Organist of the Church of S. Nazaro, Milan, but towards the close of his life retired to Sondrio, a little town of the Valtellina. Works: 2 books of concerti for two, three, and four parts (Milan, 1626). In the Catalogue of the Kings of Portugal are 2 of his books of motets for 4 voices.—Fétis; Mendel.

CIMA, GIOVANNI PAOLO, born in Italy about 1570, died (?). Organist, maestro di cappella of the Church of S. Celso, Milan. He is best known by his canons, several of which Padre Angleria has inserted in his "*Regole del Contrappunto*." Padre Martini gives an ingenious one as an example in his "*Essai fondamental pratique de contrepoint fugué*." Published works: *Motetti a quattro* (1599); *Ricercato per l'organo* (Milan, 1602); *Canzoni, conseguenze, e contrappunti doppj*, a 2, 3, e 4 (ib., 1609); *Concerti ecclesiastici*, a 1, 2, 3, 4, e 8 voci con partitura (ib., 1610).—Fétis; Mendel.

CIMA, TULLIO, born at Ronciglione, beginning of the 17th century. Church composer who published the following works: *Sacræ cantiones, Magnificat*, etc., 2, 3 et 4 vocum, lib. 1 (1639); *Sacrarum modulationum 2-5 vocum concin. liber quartus* (Rome, 1648); *Salmi, Messa e Letanie della B. M. V. a 3 voci*, op. 7 (ib., 1673). This last is a reprint.—Fétis; Mendel.

CIMADOR, GIAMBATTISTA, born in Venice, in 1761, died in London about 1808. Violinist, violoncellist, and pianist; said to have been a pupil of Haydn in composition. He produced an opera: *Pimmaglione*, Venice, 1788, which, not satisfied with, he destroyed, renouncing dramatic composition. Cherubini afterwards used the words of several of the scenes for his *Pimmaglione*. Cimador settled in London in 1791, and became known by his arrangement of Mozart's symphonies as 12 sextets for the King's Theatre orchestra. He wrote some vocal and instrumental music.—Grove; Fétis; Mendel.

CIMAROSA, DOMENICO, born at



Aversa, near Naples, Dec. 17, 1749, died in Venice, April 5, 1801. His parents were work-people of the humblest class; his mother's confessor, Padre Porzio, organist at a Neapolitan

convent, was so struck with the boy's talent that he gave him music lessons, and finally agreed to be responsible for his entire education. He accordingly had him take singing lessons of Aprile, and in 1761 put him at the Conservatorio Santa Maria di Loreto, where he remained until 1772, studying composition under Fenaroli, until he had acquired that perfect and elegant style which characterized composers taught at the Naples Conservatorio in the 18th century. In 1772 he wrote his first opera buffa, *Le stravaganze del conte*, and from this moment to his death his career was an unbroken chain of brilliant successes. From 1772 to 1780 he lived alternately at Rome and Naples, writing twenty operas, among them *L' Italiana in Londra*. In 1780 Cimarosa's fame was so well established that he was regarded as the worthy rival of Paisiello,



## CIMAROSA

who had, up to that time, occupied the first place among opera composers in Italy. Cimarosa's operas were given all over Europe. In 1787 he accepted the invitation of Catherine II, to come to St. Petersburg, where he held the position of chamber composer to the Czarina for several years. But the rigor of the Russian climate at last forced him to return south, and in 1792 he succeeded Salieri as court Kapellmeister at Vienna, on the invitation of Leopold II. Here he wrote his famous *Il matrimonio segreto*, which has always been considered his masterpiece. On the Emperor's death in the same year, Salieri was again appointed Kapellmeister, and in 1793 Cimarosa returned to Naples, where he was welcomed back with unbounded enthusiasm. He wrote many admirable operas, until his strong republican feelings, openly expressed when the French army entered Naples in 1799, got him into trouble with the government; he was imprisoned and condemned to death, but King Ferdinand was prevailed upon to reprieve him on condition of his leaving Naples. He set out for St. Petersburg, but got no farther than Venice, where he died of an abdominal tumor. The strangest rumors were current concerning his death, the general opinion being that he was poisoned by order of the government. Dr. Giovanni Piccioli, by order of the court, published a circular in which the character of the mortal disease was set forth, but even this official document was not universally believed. Cimarosa is one of the great composers whose works have most unjustly been banished from the modern stage. His genius was of the finest, his fertility of melodic invention positively astounding, and, unlike most composers who have become especially famous for their melodic fecundity, he was a master of musical form. To great skill in treating the voice, and unsurpassed grace of melody, he added a rare power of musical development and a masterly use of the orchestra. Of all Italian writers he most resembled

Mozart; if he lacked somewhat of Mozart's depth of sentiment, he fully equalled him in humor and comic force. His greatest work was in opera buffa, yet some of his serious operas still deserve an honored place on the stage. He was the first to introduce concerted pieces into the dramatic action itself. A bust of Cimarosa was ordered of Canova by Cardinal Consalvi, who also took charge of the composer's obsequies; the bust was for a long time in the church of La Rotonda (Pantheon), at Rome; it has since been moved to the Capitol, where it now is. Works, all operas, except where otherwise specified: 1. *Giuditta*, oratorio, Rome, 1770; 2. *Le stravaganze del conte*, Naples, 1772; 3. *Le pazzie di Stellidaura e Zoroastre*, ib., 1772; 4. *La finta Parigina*, Naples, 1773; 5. *L' Italiana in Londra*, Rome, 1774; 6. *La donna di tutti caratteri*, Naples, 1775; 7. *La Frascatana nobile*, ib., 1776; 8. *Gli sdegni per amore*, ib., 1776; 9. *Matrimonii in ballo*, ib., 1776; 10. *Il fanatico per gli antichi Romani*, Naples, 1777; 11. *Le stravaganze d' amore*, ib., 1777; 12. *La contessina*, Naples, 1777; 13. *Il giorno felice*, cantata, 1777; 14. *Te Deum*, 1777; 15. *I due baroni*, Rome, 1777; 16. *L' amor costante*, Naples, 1778; 17. *Il matrimonio per l' industria*, ib., 1778; 18. *Finti nobili*, Naples, 1778; 19. *L' Armida immaginaria*, Naples, 1778; 20. *Gli amanti comici*, ib., 1778; 21. *Il duello per complimento*, Rome, 1779; 22. *Il Matrimonio per raggio*, ib., 1779; 23. *La Circe*, cantata, 1779; 24. *Il ritorno di Don Calandrino*, Rome, 1779; 25. *Litanies*, 1779; 26. *Cajo Mario*, Rome, 1780; 27. *Il mercato di Malmantile*, ib., 1780; 28. *Assalonte*, Florence, 1780; 29. *L' infedeltà felice*, Naples, 1780; 30. *Il falegname*, Naples, 1780; 31. *L' avviso ai maritati*, ib., 1780; 32. *L' amante combattuto dalle donne di punto*, ib., 1781; 33. *Il trionfo della religione*, oratorio, 1781; 34. *Alessandro nell' Indie*, Rome, 1781; 35. *Artaserse*, Turin, 1781; 36. *Il capriccio drammatico*, ib., 1781; 37. *Il martirio di San Gennaro*,



Naples, 1781 ; 38. *L' amor contrastato*, ib., 1782 ; 39. *Il convito di pietra*, Venice, 1782 ; 40. *La ballerina amante*, Naples, 1782 ; 41. *Nina e Martuffo*, 1782 ; 42. *La villana riconosciuta*, Naples, 1783 ; 43. *Oreste*, Naples, San Carlo, 1783 ; 44. *L' eroe cinese*, ib., Aug. 13, 1783 ; 45. *Il pittore Parigino*, Rome, 1783 ; 46. *Chi d'altrui si veste presto si spoglia*, Naples, 1783 ; 47. *Il barone burlato*, Venice, 1784 ; 48. *L' Olimpiade*, Naples, 1784 ; 49. *Due suppositi conti*, Milan, 1784 ; 50. *Le statue parlanti*, ib., 1784 ; 51. *Two Masses*, of which one is a Requiem, 1784 ; 52. *Il marito disperato*, Naples, 1785 ; 53. *Il credulo*, ib., 1785 ; 54. *La donna al' suo peggior sempre s' appiglia*, ib., 1785 ; 55. *Gli amauti alla prova*, ib., 1786 ; 56. *La nascita del Delphino*, cantata, 1786 ; 57. *Le trame deluse*, Naples, 1786 ; 58. *L' impresario in angustie*, ib., 1786 ; 59. *La baronessa Stramba*, ib., 1786 ; 60. *Il sacrificio d'Abramo*, ib., 1786 ; 61. *Il Valdomiro*, ib., 1787 ; 62. *Il fantaioco burlato*, Naples, 1787 ; 63. *Le feste d' Apollo*, ib., 1787 ; 64. *Giannina e Bernadone*, Naples, 1788 ; 65. *Lo sposo senza moglie*, Naples, 1789 ; 66. *La felicità inaspettata*, St. Petersburg, 1790 ; 67. *Cleopatra*, ib., 1790 ; 68. *Requiem for the funeral of the Duchess of Serra Capriola*, ib., 1790 ; 69. *La vergine del sole*, ib., 1791 ; 70. *L' Atene edificata*, ib., 1792 ; 71. *Five hundred separate pieces for the Russian Court*, ib., 1792 ; 72. *Il matrimonio segreto*, Vienna, 1792 ; 73. *La calunnia de' cuori*, ib., 1793 ; 74. *Amor rende sagace*, ib., 1793 ; 75. *2 Dixit Dominus*, one written for the Emperor of Austria, the other for Prince Esterhazy, ib., 1793 ; 76. *I traci amanti*, Naples, 1793 ; 77. *Le astuzie femminili*, Naples, 1794 ; 78. *Penelope*, Naples, 1794 ; 79. *Gli Orazj e Curiazj*, Venice, 1794 ; 80. *Il impegno superato*, Naples, 1795 ; 81. *I nemici generosi*, Rome, 1796 ; 82. *Achille nel assedio di Troja*, Rome, 1798 ; 83. *L' imprudente fortunato*, ib., 1798 ; 84. *L' apprensivo raggirato*, Naples, 1798 ; 85. *La felicità compita*, ib., 1798 ; 86. *Semiramide*, ib., 1799 ;

87. *Artemisia*, Venice, 1801. Cimarosa was also a collaborator with Asioli and several

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other composers in *Le Cinesi*, Naples, no date.—Elogio funebre estemporaneo, etc., ad onore del sempre chiaro e celeberrimo scrittore in musica, D. Cimarosa, etc. (Venice, 1801. The portrait of the composer in this publication was suppressed by the police); Fétis; Grove.

CIMOSO, GUIDO, born at Vicenza, Feb. 10, 1804, still living, 1888. Organist, pupil of his father, an organist (born in Vienna, 1780, died at Venice, 1850). He was employed successively in different cities as organist and orchestra conductor, and settled at Trieste, where he occupied a position of great artistic importance. Among about one hundred compositions of sacred and secular music, the following are especially noteworthy: *Grande Studio di allegorie armonico-religiose*, for full orchestra (gold medal, Trieste, 1871); *Grande Studio allegorico-musicale*, for do.—Fétis, *Supplément*, i. 183.

CINESI, LE (*The Chinese*), Italian operetta in one act, text by Metastasio, music by Georg Reutter, first represented in 1735 in Vienna, and in 1753, with changes, in a country house of Prince Joseph of Saxe-Hildburghausen. Scene in a city of China. Characters represented: Lisinga, a noble Chinese maiden, sister of Silango; Sivene and Tangia, Chinese maidens, friends of Lisinga; Silango, a young Chinese, returned from travelling in Europe, in love with Sivene. The libretto has been set to music also by Cimarosa, with Asioli and others.

CINQ MAI, LE (*The Fifth of May*), cantata for a bass voice, chorus, and orchestra, text by Béranger, music by Hector Berlioz, op. 6. Chant on the death of Napoléon I., who died May 5, 1821. Full score and pianoforte score, Richault, Paris.

CINQ-MARS, French opera in four acts and five tableaux, text by Paul Poirson and

## CINQUE

Louis Gallet, music by Charles Gounod, first represented at the Opéra Comique, Paris, April 5, 1877. Subject from the romance of the same name, by Alfred de Vigny, dealing with the conspiracy of the Marquis de Cinq-Mars in the time of Cardinal Richelieu. The soprano cantilena, "Nuit resplendissante," has become very popular in the concert room.

**CINQUE, ERMENGILDO**, lived in the second half of the 18th century, died in 1770. Works: *Dies iræ*, for four voices, with instrumental accompaniment; *Cantatas* for several voices, with orchestra, among which are *Angelica e Medoro*, and *Il sogno di Scipione*; *Stabat Mater*, for soprano and contralto with orchestra; all of Metastasio's oratorios, for several voices, and orchestra; Eighteen sonatas for three violoncellos.—Fétis; Mendel.

**CIPRIANO-CORNIER**, born in Venice about 1750, died at Warsaw in 1789. Violinist, pupil of Nazzari, went at an early age to Poland, and became chamber musician and instructor to Prince Sapieha. He won reputation and accumulated a considerable fortune. His compositions, interpreted by his exquisite cantabile playing, were in great demand.—Mendel.

**CIRCASSIENNE, LA**, opéra-comique in three acts, text by Scribe, music by Auber, represented at the Opéra Comique, Paris, Feb. 2, 1861. Plot original, scene in the Caucasus. Russian officers while away the tedium of garrison life by playing Dalayrac's opera, *Adolphe et Clara*. Alexis Zouboff, a beardless lieutenant, who, under the name of Prascovia, has masqueraded in female costume and inspired a passion in General Orsakoff, essays the part of Clara. Orsakoff recognizes in Clara his Prascovia, and Alexis humors his blind infatuation until he obtains from him the hand of his ward Olga, when he resumes his uniform. See *Fatinitza*.

**CIRCE**, ou le ballet comique de la royne, faict aux nopces de M. le duc de Joyeuse et de Mademoiselle de Vaudémont, rempli

de diverses devises, mascarades, chansons de musique et autres gentillesses (4to, Paris, Adrien Le Roy et Robert Ballard, 1582). The title of the first French operatic ballet-spectacle, prepared by Balzarini, and brought out on Sunday, Oct. 15, 1581, in the salle du Petit-Bourbon in the Louvre. Many of the first nobles of the realm took active part in it. The music was mostly, if not wholly, by Beaulieu and Maistre Salmon; some of it is given in Burney. One of the orchestral pieces, "La Clochette," is the air now known as "Amaryllis," wrongly attributed to Louis XIII.—Ludovic Celler, *Les origines de l'opéra* (Paris, 1868); Ambros, iv. 216; Burney, iii. 279; Jullien, *Histoire du costume au théâtre* (Paris, 1880), 3.

**CIRCE**, the sorceress who entertained Ulysses in her island home after changing several of his companions into swine, is the subject of the following operas: *Circé*, French tragedy in five acts and prologue, text by Thomas Corneille, music by Charpentier, represented at the Théâtre de la rue Guénégaud, March 17, 1675; also with music, by Robert de Visée, Paris, about 1690; text revised by Dancourt, and music rewritten by Gilliers, 1705. *Circé*, French lyric tragedy in five acts, with prologue, text by Mme Gillot de Saintonge, music by Desmarests, given in Paris, Oct. 1, 1694. *Circe*, English opera, text by Davenant, prologue by Dryden, epilogue by Lord Rochester, music by John Bannister, given at the Dorset Garden Theatre, London, 1677. *Circe*, Italian opera, music by Giovanni Domenico Freschi, Venice, 1679; by Cimarosa, two acts, Rome, 1779, and Milan, 1783; by Giuseppe Gazzaniga, Venice, 1786; by Peter von Winter, Munich, 1788 (not performed); by Ferdinand Paër, Venice, 1791. *Circe*, German opera, music by Keiser, Hamburg, 1734. *Circe abbandonata*, Italian opera, text by Aurelio Aurelj, music by Pollarolo, Piacenza and Parma, 1692, and Venice, 1697. *Gli amori di Circe con Ulisse*, Italian opera, text by Giovanni

## CIRILLO

Battista Ancioni, music by Badia, Dresden, 1709. *Circe delusa*, Italian opera, text by Falieri, music by Giuseppe Boniventi, Venice, 1711. *Circe ed Ulisse*, Italian opera, by Astaritta, Naples, 1777; by Gioacchino Albertini, Hamburg, 1785. *La maga Circe*, Italian opera, by Anfossi, two acts, Rome, 1788. See also *Ulysses*.

**CIRILLO, FRANCESCO**, dramatic composer, living at Naples, about the middle of the 17th century. He wrote the following operas, given in that city: *Orontea, regina d' Egitto* (1654); *Il ratto di Elena* (1655). —Fétis; Mendel.

**CIRO RICONOSCIUTO** (Cyrus Recognized), Italian opera in three acts, text by Metastasio, first set to music by Caldara, and represented in Vienna, Aug. 28, 1736, in honour of the birthday of the Empress Elizabeth. Scene on the borders of Media. Characters represented: Astiage, King of Media, and father of Mandane; Mandane, wife of Cambise and mother of Ciro; Ciro, under the name of Alceo, a shepherd and putative son of Mitridate; Arpago, confidant of Astiage and father of Arpalice; Arpalice, confidant of Mandane; Mitridate, shepherd of the royal flocks; Cambise, a Persian prince, husband of Mandane and father of Ciro, disguised as a shepherd. The libretto has been set to music also by Jommelli, Italy, about 1744; by John Christopher Smith, London, about 1745; by Johann Adolph Hasse, Dresden, 1751; by Sarti, Copenhagen, 1756; by Gioacchino Cocchi, London, 1759; by Benda, Gotha, 1766; by Borghi, Venice, 1771; by Brizzio, Ferrara, about 1800; by Tarchi, Piacenza, 1796. *Cyrus und Astiages*, German grand opera, text by Collin, three acts, music by von Mosel, Vienna, 1818. *Cyrus und Kassandra*, music by J. D. Hensel, Vienna, about 1800. Other works on the same or a similar subject are: *Ciro*, Italian opera, music by Cavalli and Mاتيолли, Venice, 1665; by Francesco Conti, text by Pariati, Vienna, 1715; by Attilio Ariosti with Bononcini, London, 1721; by Duni, Italy,

1730; by Giuseppe Ferrandini, Munich, 1733; by Piccinni, 1759; by Capotorti, Naples, 1805. *Ciro in Armenia*, Italian opera, by Maria Teresa Agnesi, Milan, 1771. *Ciro in Babilonia*, Italian opera, text by Metastasio, music by Rossini, Ferrara, 1812; music by Raimondi, Rome, about 1820. *Ciro riconosciuto*, music by Albinoni, represented at Rome, 1710; by Scarlatti, Rome, 1712; by Leo, Naples, 1727.

**CIRRI, GIOVANNI BATTISTA**, born in Forlì, about 1740. Violoncellist and composer, son of Ignazio Cirri, organist and composer (1716). He lived some time in England. His first work, quartets for two violins, viola, and violoncello, was published in Florence (1763). This was followed by sixteen other works, also quartets, published in Florence, Paris, and London. His 18th work, six trios for violin, viola, and violoncello, was published in Venice (1791). —Fétis; Mendel.

**CLAEPIUS, WILHELM HERMANN**, born at Köthen, Anhalt, Aug. 20, 1801, died there, Aug. 11, 1868. Singer, pupil of Mieksch at Dresden, whither he went in 1823, and where Weber befriended him and procured him an engagement as basso at the Opera. In 1825 he was engaged as singer and actor at Bremen, in 1828 at Brunswick, and in 1829 he went as choir-director to Magdeburg. In 1834-42, and again in 1847-48, he occupied a similar position at the Königsstädtische Theater in Berlin, where he resided for several years afterwards, before retiring to his native city. He composed the music to a number of dramas and ballets, besides overtures, entr'actes, string quartets, and many songs. —Mendel.

**CLAGGET, CHARLES**, born in London in 1755, died there in 1820. Instrumental composer, and inventor and improver of musical instruments. Among his compositions are; Six duos for two flutes; do. for violins; do. for violin and violoncello, op. 5. He published also a description of some of his instruments, under the title: *Musi-*



cal Phenomenn (London, 1793).—Fétis ; Grove ; Mendel ; Schilling.

CLAIR. See *Le Clair*.

CLAIREMBAULT, LOUIS NICOLAS, born in Paris, Dec. 19, 1676, died there, Oct. 26, 1749. Organist, pupil of Raison, whom he succeeded as organist of the Church of the Jacobins, in the rue Saint-Jacques. He was afterward organist of the Church of St. Louis, of the parish of St. Sulpice, of the Royal House at St. Cyr, and superintendent of the music of Mme de Maintenon. He published five books of cantatas, of which *Orphée* is considered his best. His first published work was : *Deux livres de pièces de clavecin* (1707). He wrote : *Un office complet à l'usage de l'Abbaye de St. Cyr*, and *Un livre d'orgue contenant deux suites du premier et du second ton* (Paris, 1710). He produced also at the Opéra : *Le soleil vainqueur des nuages*, 1721 ; and wrote an Idyl, performed at the Court, called : *Le départ du roi*, 1745. His son, César François Nicolas Clérambault, was organist of St. Sulpice, Paris, until his death, Oct. 9, 1760. He published works for the harpsichord and the organ.—Fétis ; do., *Supplément*, i. 187 ; Mendel.

CLAPISSON, ANTONIN LOUIS, born in Naples, Sept. 15, 1808, died in Paris, March 19, 1866. Violinist and dramatic composer, pupil at the Conservatoire from 1830 to 1835, under Habeneck for violin, and Reicha for composition. His two operas : *La promise* (1854), and *La fanchonnette* (1856), are the only ones which were popular, although the others contain much fine orchestration. Legion of Honour, 1847 ; Member of the Institut, 1854 ; Professor of harmony at the Conservatoire in the same year. His collection of ancient instruments of music is now in the museum of the Conservatoire. Works—Operas : *La figurante*, given at the Opéra Comique, 1838 ; *La symphonie*, ib., 1839 ; *La perruche*, ib., 1840 ; *Le pendu*, *Frère et mari*, ib., 1841 ; *Le code noir*, ib., 1842 ; *Les bergers trumeaux*,

ib., 1845 ; *Gibby la Cornemuse*, ib., 1846 ; *Don Quichotte et Sancho*, ib., 1847 ; *Jeanne la Folle*, grand opera, Opéra, 1848 ; *La statue équestre*, Opéra Comique, 1850 ; *Les mystères d'Udolphe*, ib., 1852 ; *Dans les vignes*, *La promise*, Théâtre Lyrique, 1854 ; *Fanchonnette*, ib., 1856 ; *Margot*, ib., 1857 ; *Le coffret de Saint-Dominique*, Salle Herz, 1855 ; *Les amoureux de Perrette*, Baden-Baden, 1855 ; *Le Sylphe*, ib., 1856 ; *Les trois Nicolas*, Opéra Comique, 1858 ; *Madame Grégoire*, Théâtre Lyrique, 1860. His song, "Postillon de Mam' Ablou," was celebrated. He wrote quartets for male voices and many choruses.—Fétis ; do., *Supplément*, i. 184 ; Mendel.

CLARCHIES, (LOUIS) JULIEN, born at Curacao, Dec. 22, 1769, died in Paris in 1814. Violinist, pupil of Capron on the violin, and of Cambini in composition. He was celebrated for the peculiar elegance and style with which he played contredanses, then very popular. He published fifteen collections of contredanses for violin ; *Un air varié*, and *Trois œuvres de duos*, for violin ; *Un air varié pour alto* ; *Un œuvre de duos pour clarinette* ; and *romances pour violon*.—Fétis.

CLARENTINI, MICHELE, born in Verona in the second half of the 16th century. Composer of motets which were published in a collection under the title : *Moteta 2 et 3 vocum, cum basso ad organum* (Venice, 1621).—Fétis.

CLARER, THEODOR, born at Doebern, Bavaria, in 1764, died (?). Church singer and composer, pupil of Pater Franz Schnetzer, canon of Ottobeuern, and of Benedict Kraus, who had been a maestro di cappella in Venice. He was appointed director of music at Ottobeuern in 1785, and held that position till the extinction of the order, when he was made pastor. He composed a great deal of church music, which was held in much estimation by Haydn.—Fétis.

CLARI, Italian opera semi-seria in three acts, music by Halévy, represented at the Théâtre Italien, Paris, Dec. 9, 1828. This



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opera, in which the principal rôle was sustained by Mme Malibran, contains some remarkable music and added much to the composer's reputation. *Clari*, the *Maid of Milan*, English opera in three acts, text by John Howard Paine, music by Bishop, given at Covent Garden, London, 1823. The subject of both these works is identical with that of the ballet of the same name, by Rodolphe Kreutzer, Paris, 1820. — *Musical Rev.*, v. 545.

**CLARI, GIOVANNI CARLO MARIA**, born in Pisa in 1669, died about 1745. Church composer, student at Bologna under Colonna. He wrote an opera, *Il savio delirante*, which was given at Bologna in 1695, with great success, but he is best known as a composer of madrigals for two and three voices. A collection of these, published in 1720, was reprinted by Carli, Paris, in 1823, with a pianoforte accompaniment by Mirecki. In them is apparent an approach towards the modulation of later times which helps to mark an epoch in composition, and this, together with his novel treatment of the fugue, stamps him as a progressive composer. Works: *Dextera Domine* for four voices; *Benedictus* for two choirs; *Ave Maris Stella*, four voices and orchestra; *Domine* for do.; *Mass* for five voices, two violins, viola, and organ (Pistoja, 1712); *Credo* for four voices; *Psalms* for do.; *De profundis* for do. and organ; *Requiem mass* for nine voices, two violins, viola, and organ; *Mass* for four voices a cappella (Pisa, 1736); do. with two violins and organ. In the royal library at Copenhagen is a *Stabat Mater* in C minor for four voices with orchestra.—Grove; Fétis; Mendel.

**CLARK, FREDERICK SCOTSON**, born in London, Nov. 16, 1840, died there, July 5, 1883. Organist, pupil in Paris of Sergeant on the pianoforte and in harmony, of Edward John Hopkins on the organ, and at the Royal Academy of Music of Bennett, Goss, Engel, Piusuti, and Pettit. He was organist successively of several churches in London, where he founded a college of mu-

sic in 1865. While studying for the ministry at Oxford, he was organist of Exeter College; became curate at Lewes, Sussex; then studied at the Conservatorium, Leipzig, under Richter, Reinecke, etc., and in Stuttgart under Lebert, Pruckner, and Krüger. In 1873 he returned to London, and represented English organ playing at the Paris Exhibition in 1878. *Bac. Mus.*, Oxford, 1867. Works: *Voluntaries*, *andantes*, *melodies*, *marches*, *communions*, *offertories*, *impromptus*, *gavottes*, *minuets*, *fantasias*, *improvisations*, etc., for organ; *Marches*, *dances*, *nocturnes*, *morceaux de salon*, *studies* for pianoforte; *Kyrie eleison*, and *Sanctus* from communion service (2); *Magnificat* and *Nunc dimittis*; *Songs*, and *part-songs*.

**CLARK, JEREMIAH**, born about 1668 (1670?), died near London, by suicide, Dec. 1, 1707. Dramatic composer, chorister in the Chapel Royal under Dr. Blow. In 1693 he became organist of Winchester College, but succeeded Dr. Blow in 1693 as almoner and master of the children of St. Paul's Cathedral, and in 1695 was appointed organist and vicar choral of St. Paul's. In 1700 he and his fellow pupil, William Croft, were named gentlemen extraordinary of the Chapel Royal, and in 1704 joint organists. He was the original composer of Dryden's famous ode, "*Alexander's Feast*," performed at Stationers' Hall on the feast of St. Cecilia, in 1697, the music of which is now probably lost. Works: *Music* to the following plays: *Antony and Cleopatra*, 1677; *The Fond Husband*, 1676; *Titus Andronicus*, 1687; *The World in the Moon* (with Purcell), 1697; *The Island Princess* (with Purcell and Leveridge), 1699; *Ode in praise of the island of Barbadoes*; *Alexander's Feast*, ode; *The Assumption*, cantata; *Anthems*; *Ten songs*, op. 4; *Lessons* for the harpsichord.—Grove; Fétis; Barrett, *English Church Composers*, 104; *Harmonicon*, 1832, 264; *Athenæum* (1887), I. 457.

**CLARKE, HUGH ARCHIBALD**, born of Scottish parents in Toronto, Canada, Aug.

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15, 1839, still living, 1888. Organist, pupil of his father, James Paton Clarke (Mus. Doc., Oxford, professor of music in Upper Canada University). Since 1875 he has held the position of professor of music in the University of Pennsylvania, from which in 1886 he received the degree of Mus. Doc. He was for several years leader of The Abt, male singing society, Philadelphia, which was disbanded in 1876. In connection with Charles H. Jarvis, of Philadelphia, Clarke gave a series of historical concerts in that city; since 1875 he has been organist of the Presbyterian Church. Works: Overture and Choruses to Aristophanes's *Acharnians*, 1886; Songs; Pianoforte music. He is the author of a treatise on Harmony, and of instruction books for the pianoforte and organ.



CLARKE, JAMES HAMILTON, born in Birmingham, England, Jan. 25, 1840, still living, 1888. Dramatic composer, chiefly self taught. He was organist successively at Birmingham (1852), Parsonstown, Ireland (1862), Dublin (1863), Belfast (1865), Oxford (1866-7), South Kensington, London (1871-2); travelled as conductor of the Carlotta Patti concert troupe in 1873, and with a company performing the *Sorcerer* in 1878; was leader of the *Opéra Comique* in London, 1874-5, and musical director of the Lyceum Theatre, 1878, etc. Works: *Castle Botherem, or An Irish Stew*, operetta, op. 206, 1880; *Martial Law*, a musical comedietta, op. 183; *Praise*, sacred cantata, op. 68, 1867; *Overtures: Thanistene*, op. 7, 1859; *Ballet overture*, op. 100; *Overture composed for Birket Foster*, op. 102, 1874; *Concert overture*, op. 123; *Overture to Hamlet*, op. 134, 1875; *Rob Roy*, op. 137; *Nanon*, op. 187; *Lady of Lyons*, op. 197, 1879; *Cécile*, op. 210, 1880; *Overture and incidental music to Hamlet*, op. 192, 1878;

do. to Eugene Aram, op. 199, 1879; do. to Zillah, op. 201, 1879; do. to the Iron Chest, op. 202, 1879; do. to Merchant of Venice, op. 203, 1879; do. to Corsican Brothers, 208, 1880; do. to The Cup, op. 214, 1881; Music to a ballet, op. 136, Alexandra Palace, 1875; First Symphony, in F, op. 101, 1873; Second do., in G minor, op. 122, 1879; Saltarello, for orchestra, op. 98; First Concerto for pianoforte and orchestra, op. 78; First quartet for violins, viola and violoncello, op. 93; Polonaise for pianoforte and orchestra, op. 209; The Lord is my light, anthem in eight parts, op. 44; Organ music, songs, part-songs, etc.

CLARKE, JOHN, called afterwards Clarke-Whitfeld, born in Gloucester, England, Dec. 13, 1770, died at Holmer, near Hereford, Feb. 22, 1836. Organist, pupil at Oxford of Dr. Philip Hayes. He was appointed organist of the parish church of Ludlow in 1789, and organist of Armagh Cathedral, Ireland, in 1795, but resigned the same year to become organist and master of the choristers of St. Patrick's Cathedral and Christ Church, Dublin. In 1798 he returned to England and became organist and master of the choristers of Trinity and St. John's Colleges, Cambridge. From 1820 to 1833 he was organist and master of choristers at Hereford Cathedral. He took the degree of Mus. Bac., at Oxford, in 1793; Mus. Doc., Trinity College, Dublin, 1795; Mus. Doc., Cambridge, 1799; Mus. Doc., Oxford, 1810; and he was elected professor of Music at Cambridge in 1821. He assumed the name of Whitfeld on the death of a maternal uncle. Works: *Cathedral Services and Anthems* (4 vols., 1805), reprinted by Novello; *Twelve Glees* (1805); *The Crucifixion and the Resurrection*, oratorio (Hereford, 1822); *Twelve Songs* (2 vols., n. d.); *Selection of single and double chants* (2 vols., n. d.); and many other glees, songs, etc. He edited also the *Vocal Works of Handel* (17 vols., London, 1809).—Grove; Fétis; Riemann, 170; Mendel.

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**CLARKE, WILLIAM HORATIO**, born of American parentage, in Newton, Massachusetts, 1840, still living, 1888. Organist, when a lad played the violin in the choir of one of the Newton churches, and studied the organ under several teachers. In 1856, he became organist of the Congregational Church of Norwood, Mass.; 1857, Unitarian Church, Dedham, Mass.; 1859, Berkeley Street Congregational Church, Boston; 1861, First Congregational Church, Woburn, Mass.; 1865, Berkeley Street Congregational Church, Boston; 1866, First Congregational Church, Woburn, Mass.; 1869, Unitarian Church, ib.; 1873, First Methodist Church, Erie, Penn.; 1875, First Baptist Church, Indianapolis; 1878, Tremont Temple, Boston; 1880, Jarvis Street Baptist Church, Toronto, Canada; 1884, Plymouth Congregational Church, Indianapolis; 1886, First Baptist Church, Rochester, New York. At present (1888) he is settled in Boston as a teacher of music, and is organist of the First Congregational Church of Woburn. In 1871 he was engaged as superintendent of musical instruction in the public schools of Dayton, Ohio. He has had wide experience as an organist, and possesses an unusual knowledge of his instrument. Works: *Home Recreations for Organ* (1866); *Short Voluntaries for the Organ* (1869); *Reed Organ Melodies* (1877); *Anthems and Responses* (1879); *Short Gems for the Organ* (1886). He has written also several books on organ instruction, such as *New Method for Reed Organs* (1869), of which more than 100,000 copies have been sold; *Outline of the Structure of the Pipe Organ* (1877); *Harmonic School for the Organ* (1878).

**CLASING, JOHANN HEINRICH**, born in Hamburg, Germany, 1779, died there Feb. 8, 1829. Dramatic composer, and pianist, pupil of Schwencke, early won reputation as an excellent teacher, and did much towards the promotion of musical life in Hamburg. He also edited Handel's works, and arranged the pianoforte scores of his

oratorios. Works: *Belsazar*, oratorio for 4 voices, chorus and orchestra; *Die Tochter Jephta's*, do. for 3 voices, etc.; *Micheli und sein Sohn*, opera (sequel to Cherubini's *Watercarrier*), given in Hamburg, 1806; *Welcher ist der Rechte*, comic opera, ib., 1811; *Pater Noster*, for 4 voices; *Das Lob des Höchsten*, hymn for contralto or bass, and organ; *Trio* for pianoforte, violin and violoncello, op. 4; *Fantasia* for pianoforte and violoncello, op. 8; *Sonata* for pianoforte and violin, op. 10; *Rondo* for pianoforte, op. 9; *Two fantasias* for do., op. 13 and 14.—Fétis; Mendel; Schilling.

**CLAUDINE VON VILLA BELLA**, drama by Goethe, music by Johann André, Berlin, about 1780; music by Gottfried Weber, Stuttgart, 1783; by Ignaz von Beecke, Vienna, 1784; by Reichardt, Charlottenburg, 1790; by Friedrich Schneider, Leipzig, 1807; by Blum, Berlin, 1810; by Eberwein, Rudolstadt, 1815; by Franz Schubert, 1815 (not performed; two acts burned by accident in 1848; first act preserved in library of the Gesellschaft der Musikfreunde, Vienna. See Helborn (Coleridge), i. 69); by Kienlen, Augsburg, 1817; by Franz Gläser, Pesth, 1826; by Drechsler, about 1830; by Franz Schneider, about 1830; by Heinrich Wilhelm Stolze, about 1840; by Peter Müller, about 1850; by Graf von Hochberg, Schwerin, 1864; and by Franz Knappe, Düsseldorf, 1882.

**CLAUFEN, JOHANN GOTLOB**, organist at Auerbach, about the middle of the 16th century. He composed trios for the organ, preludes for chorals on two manuals and pedal, which were never published, but of which many copies exist in Germany.—Fétis.

**CLAUSS, VICTOR**, born at Bernburg, Anhalt, Nov. 24, 1805, still living, 1888. Organist, pupil of Friedrich Schneider at Dessau. He became organist in his native city in 1828, founded a choral society for sacred music, in the interest of which he visited the principal cities of Germany in 1830-31. In 1834 he was made ducal di-



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rector of music at Bernburg, and in 1837 at Ballenstädt. He has published compositions for organ and pianoforte, and songs.—Mendel.

**CLAUSSEN, WILHELM**, born at Schwerin, in 1843, died there, Dec. 22, 1869. Composer, pupil at Stern's Conservatorium in Berlin; he took the prize which Meyerbeer founded at Berlin in 1868, for an overture, and with the means thus gained visited France and Italy. Several of his pianoforte pieces and songs were published after his death.—Fétis, Supplément, i. 185; Mendel.

**CLAVÉ, JOSÉ ANSELMO**, born in Barcelona, April 21, 1824, died there in February, 1874. He became famous in Spain for his popular songs and choruses; he introduced choral singing and established the first musical society in 1851, and organized the first popular musical festival in Spain, Sept. 17, 1860, which led to great results. He composed many zarzuelas, or comic operas.—Fétis, Supplément, i. 185; Mendel, *Ergänz.*, 64.

**CLAVEL, JOSEPH**, born in Nantes, Dec. 20, 1800, died at Sillé-le-Guillaume, Aug. 31, 1852. Violinist, admitted as pupil at the Paris Conservatoire in 1813, studied the violin under Kreutzer, took the first prize in 1818, and became in 1819 adjunct professor. He acted as leader of second violins at the concerts of the Conservatoire, and was first violinist at the Théâtre Italien for ten years, entering the orchestra of the Opéra at the expiration of that time. Works: *Deux œuvres de duos pour deux violons, alto et basse*; *Trois sonates*; *Airs variés*; *Romances for violin*.—Fétis; do., Supplément, i. 185; Mendel.

**CLAY, FREDERICK**, born of English parents in Paris, Aug. 3, 1840, still living, 1888. Dramatic composer, pupil of Molière, and at Leipsic of Hauptmann. He produced first in private circles: *The Pirate's Isle*, 1859; *Out of Sight*, 1860; and since then has brought out the following operas and operettas at Covent Garden, the

Gallery of Illustration, and other London theatres: *Court and Cottage*, 1862; *Constance*, 1865; *Ages Ago*, 1869; *The Gentleman in Black*, 1870; *Happy Arcadia*, 1872; *The Black Crook*, 1873; *Cattarina*, 1874; *Princess Toto*, *Don Quixote*, 1875; *The Golden Ring*, 1883; Music to "*Twelfth Night*," and other dramas; *The Knights of the Cross*, cantata, 1866; *Lalla Rookh*, do., 1877; Songs, part-songs, etc.—Grove.

**CLAYTON, THOMAS**, one of the royal band in the reign of William and Mary. Having studied in Italy, he undertook to reform English musical taste by performing his own compositions. Having associated himself with Nicolò Francesco Haym, and Charles Dieupart, both good musicians, he produced *Arsinoe*, in 1705, with some success; but when he subsequently attempted to compose the music for Addison's opera, *Rosamund*, and Dryden's *Alexander's Feast*, altered by Hughes, he failed lamentably.—Grove; Fétis; Mendel.

**CLEANSE THEE, O MY SOUL, FROM SIN**. See *Mache dich, mein Herze, rein*.

**CLEMENS NON PAPA** (Jacques Clément), called, born in Flanders? died before 1558. All that is known of his life is that he succeeded Gombert as maître de chapelle to Charles V. It is probable that he spent several years in Italy. Ambros calls him the greatest Flemish composer between Gombert and Orlando Lasso, and says that his *Vox in Rama*, his *O Maria, vernans rosa*, and his *Angelus ad pastores* (Christmas motet), show that he was but a step behind Palestrina. His fame and popularity are indicated by his nickname, chosen to distinguish him from Pope Clement VII., and by the numerous editions of many of his works published in various parts of Europe. He was a man decidedly in advance of his time, and some of his works might be mistaken, even by connoisseurs, for compositions by Palestrina. His popularity, however, like that of many of his contemporaries, did not long outlive him; the rising genius of Orlando Lasso threw too many of



## CLÉMENT

that great man's Flemish predecessors into the shade. Works: Ten masses, one for 6 voices, five for 5 voices, four for 4 voices, published separately (Louvain, Petrus Phalesius, 1556-1559); *Cantionum sacrarum quatuor vocum*, lib. I.-VII. (ib., 1567); *Chansons françaises à quatre parties* (ib., 1569); *Missa defunctorum* (ib., 1580); Seven books of Flemish psalms (Souter Liedekens); Tylman Susato, 1556, etc. (Four books also in connection.) Various compositions of Clément are in the following collections: 66 motets (seven for 6 voices, thirty-eight for 5 voices, twenty-one for 4 voices) in "*Novum et insigne opus . . . etc.*" (Nuremberg, 1558); 92 motets in the first six books "*Sacrarum cantionum quas vulgo motetas vocant*" (Louvain, 1559); 12 psalms in parts I, III, and IV. of the collection by Montanus und Neuber (Nuremberg); 11 motets in "*Lib. secundus select. cant.*" (Ulhard, 1548); 42 motets in Commer's "*Collectio op. mus. Batavorum saec. XVI.*"; Motets in "*Motetti del labirinto*" (Venice, 1554); Motets in "*Liber primus musarum cum quatuor vocibus, seu sacræ cantiones, quas vulgo motetas appellant*" (Milan, 1558); Three motets in Proske's "*Musica Divina*"; Chansons in "*Premier livre des chansons à quatre parties*" (Louvain, 1558); and in *Recueil des Fleurs*, etc." (ib., 1569).—Ambros, iii. 307.

CLÉMENT, CHARLES FRANÇOIS, born in Provence about 1720. Professor of the harpsichord and dramatic composer. He produced in 1756 *La pipée*, a parody of the opera, *Il paratagi*, by Jommelli, at the Théâtre Italien, and *La Bohémienne*, at the Opéra Comique. He wrote also two cantatas entitled: *Le départ des guerriers*, and *Le retour des guerriers*; *Un livre de pièces de clavecin avec accompagnement de violon*; and collections of pieces for the harpsichord (Paris, 1762, 1763, 1764, 1765). He was the author also of several theoretical works.—Fétis; Mendel.

CLÉMENT, FÉLIX, born in Paris, Jan. 13, 1822, died there, Jan. 31, 1885. Strongly

opposed by his parents, he took lessons in harmony and composition without their knowledge from Moncouteau, the blind organist of Saint-Sulpice. When thirteen years old he composed a mass which was performed by the Société Orphéonique. He was organist of Notre Dame de la Pitié for five years, and then preceptor in a family in Normandy. He returned to Paris in 1840, and was, from 1843 to 1860, professor of music at the Collège Stanislas. He was appointed by the government, in 1849, to take charge of the music of the Sainte Chapelle on all public occasions; and he was also honorary maître de chapelle of the Sorbonne and of the Collège Stanislas, and incumbent of the Lycée Louis-le-Grand. Works: *Le dormeur éveillé*, or *Abou Hassan*, comic opera, Théâtre Lyrique (1847); Choruses for Racine's *Athalie* (1858); *Deux savants*, comic opera (1858); also motets, romances, a collection of melodies, and other music. But he is best known by his critical and bibliographical works, such as: "*Histoire générale de la musique religieuse*" (Paris, 1861); "*Les musiciens célèbres depuis le seizième siècle jusqu'à nos jours*" (Paris, 1866); and "*Dictionnaire des opéras*" (Paris, 1869; 4 supplements to 1880).—Grove; Fétis; do., Supplément, i. 186; Mendel; Riemann.

CLEMENT, FRANZ JOSEPH, born in Vienna, Nov. 19, 1784 (1780?), died there, Nov. 3, 1842. Violinist and conductor, pupil of his father and of Kurzweil; he began to play the violin at the age of four, and at seven made his first appearance in a concert in the Imperial Opera House. Traveling with his father, he went in 1790 to London, where he gave concerts conducted by Haydn and Salomon. On his return to Vienna in 1802, he was appointed solo violinist to the emperor, and conductor of the Theater an der Wien. He travelled in Russia and Germany in 1812-18, and in 1822 conducted for Catalani in Prague. He was remarkable for technical skill, and for intonation. He published for his in-

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strument twenty-five concertinos, six concertos, twelve studies, and many other pieces; also several compositions for piano-forte and orchestra, three overtures for orchestra, and an opera.—*Allgem. d. Biog.*, iv. 319; Fétis; Mendel; Schilling; Wasielewski, *Die Violine und ihre Meister*, 354.

**CLEMENT, JOHANN GEORG**, born in Breslau, about 1710, died (?). He was Kapellmeister more than fifty years of the Church of St. Johann, Breslau. Works: Masses, offertories, *Te Deum*, etc., and a Requiem performed at the funeral of the Emperor Charles VI, 1742. None of these were published.—Fétis; Mendel.

**CLEMENT Y CAVEDO, MANUEL**, born at Gandia, Valencia, Jan. 1, 1810, still living, 1888. He was first organist in his native town, then in Algemesi, and later in Valencia. In 1840–50 he taught in Guéret, France, then settled in Madrid, where he published an elementary work, *Grammatica Musicale*, and an opera, *Las rosas majicas*, 1853. In 1855, at the request of General Espartero, he furnished a plan for the reformation of musical studies at the Conservatorio. He is the author of a zarzuela, *Tres para uno* (1856), and of various ballads and romances.—Fétis, *Supplément*, i. 187; Riemann.

**CLEMENTI, MUZIO**, born in Rome, 1752, died at Evesham, England, March 9, 1832. His father, a silversmith, spared no expense in cultivating his son's talent, which was evident at an early age. The young Muzio's first master was Buroni, a relation of the Clementi family, and maestro di cappella at one of the churches in Rome, who taught him the rudiments of music. In 1759 he began to study the organ under Condicelli, and in two years he had advanced far enough to compete successfully for a position as organist. He studied singing also under Sartarelli, and counterpoint under Carpani, and pursued these studies unintermittently up to the age of fourteen. At this period an Englishman by the name of Beckwith was so delighted with the young

artist's playing on the clavecin, that he asked his father to allow Muzio to follow him to England, promising to provide for the boy's further education. The proposal was accepted, and Clementi followed Beckwith to his home in Dorsetshire; here he diligently pursued his studies



until 1770, paying especial attention to the works of Bach, Handel, Domenico Scarlatti, and Paradisa. At the expiration of this time he had not only surpassed all his contemporaries as a pianist, but had written his opus 2, which may be regarded as the true type of the pianoforte sonata in its perfected form. He now went to London, where his success was phenomenal. From 1777 to 1780 he was cembalist (conductor) at the Italian Opera. In 1781 he began his professional travels, giving concerts in Paris, Strasbourg, Munich, and Vienna, and always with the greatest success. In Vienna he met Haydn and Mozart, and, at the request of Emperor Joseph II., engaged in a sort of musical contest with the latter (Mozart's letters, Jan. 12, 1782–June 7, 1783). Returning to London, he made two more visits to Paris, in 1783 and 1785. From this time to 1802, Clementi stayed in London, occupying himself with conducting, concert-playing, and teaching. He became quite rich, and on the failure of the house of Longman & Broderip, "manufacturers of musical instruments, and music sellers to their majesties," in which he had an interest, he determined to carry on the pianoforte-making and music-publishing business himself; his success in this venture proved him to have a rare business talent. The house is still carried on under the firm name of Collard & Collard. In March, 1807, property belonging to the firm, to

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the amount of £40,000, was destroyed by fire. In 1802 Clementi, with his pupil Field, made a successful tour to Paris, Vienna, and St. Petersburg, returning through North Germany. He made a second visit to the Russian capital together with Alexander Klengel and Ludwig Berger. In 1810 he returned to London for good, gave up public playing, and devoted his time to business and composition. He wrote symphonies for the Philharmonic Society (which were, however, far less successful than Haydn's), and many pianoforte works, completing his famous *Gradus ad Parnassum*. In 1820 and 1821 he passed the winter at Leipsic, but spent the last twelve years of his life either in London or at his country-place in the vicinity. He was married three times, had children when quite an old man, and retained full possession of his faculties to the last. Clementi may be looked upon as the real father of pianoforte-playing, in so far as the treatment of that instrument differs from that of its precursors, the harpsichord and clavecin. As a composer, his style was in general pure, concise, and masterly, and it is to him, more than to anyone else, that we owe the application of the perfected (modern) sonata-form to the pianoforte. His most important work is the *Gradus*, but some of his sonatas, such as the one in B minor, op. 40, the three dedicated to Cherubini, op. 50, the one in F minor, etc., are destined to live

*Muzio Clementi*

as long as the pianoforte itself. Among his pupils may be mentioned John Field, J. B. Cramer, Zeuner, Alexander Klengel, Ludwig Berger, Meyerbeer, Kalkbrenner, and others. Works: Six sonatas for pianoforte, op. 1; do. (2 sets), op. 3, 4; do., op. 13; Three sonatas, op. 14; do., op. 21; do., op. 40; do., op. 50; do. with violin, op. 22; do., op. 27; Sonatas, op. 5-10, op. 15, 16 (La Chasse), 18, 19, 20, 32, 33, 35, 41, 46; Six

sonatas for pianoforte and flute or violin, op. 2; Four sonatas and a duet for pianoforte, op. 12; Capriccio, op. 17; Sonatas for pianoforte and violin, op. 29-30; Two sonatas and two capriccios for pianoforte, op. 34; Sonatinas, etc., op. 36, 37; Waltzes, op. 38, 39; Introduction to the art of playing, op. 42; do., second part, op. 43; *Gradus ad Parnassum*, op. 44; Two capriccios, op. 47; Fantasia, op. 48; Twelve Monferinas, op. 49; Detached pieces, op. 51.—Fétis; Clément, *Mus. célèbres*, 198.

**CLEMENZA DI AUGUSTO, LA** (The Clemency of Augustus), opera drama, music by Johann Joseph Fux, represented at the fête patronale of the Emperor Leopold I., Vienna, 1702.

**CLEMENZA DI SCIPIONE, LA**, Italian opera, music by Johann Christian Bach, represented at Breslau, about 1770.

**CLEMENZA DI TITO, LA** (The Clemency of Titus), Italian opera in three acts, text by Metastasio, first set to music by Caldara and represented at Vienna, Nov. 4, 1734. Subject, an incident in the life of Titus, related by Suetonius and others, in which he pardons the chief actors in a conspiracy against himself. Scene in Rome. Characters represented: Tito Vespasiano, Emperor of Rome; Vitellia, daughter of the Emperor Vitellio; Servilia, sister of Sesto, in love with Annio; Sesto, friend of Tito, in love with Vitellia; Annio, friend of Sesto, in love with Servilia; Publio, prætorian prefect. The libretto has been set to music also by Leo, Naples, 1735; by Johann Adolph Hasse, Dresden, 1737; by Wagenseil, Vienna, 1746; by Pampani, Italy, 1748; by Perez, Naples, 1749; by Gluck, Naples, 1751; by Adolfati, Vienna, 1753; by Jommelli, Stuttgart, about 1758; by Cocchi, London, 1760; by Naumann, Dresden, 1768; by Bernasconi, Mannheim, 1768; by Anfossi, Rome, 1769; by Sarti, Padua, 1771; by Holzbauer, Munich, about 1780; by Guglielmi, Turin, 1785; by Apell, about 1785; by Ottani, Turin, 1789; by Mozart, Prague, Sept. 6, 1791; and Niccolini, Leg-



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horn, 1797. Mozart's work, the text of which was adapted from Mestastasio by Mazzola, was written at the invitation of the Estates of Bohemia for the coronation at Prague of Leopold II. The autograph, which is wholly in Mozart's handwriting, contains no recitatives. They were supplied by Süssmayer, who accompanied him to Prague.

**CLEOFIDA.** See *Poro*.

**CLEOPATRA**, Italian opera, music by Daniele Castrovillari, represented in Venice, 1662; by Pasquale Anfossi, text by Verazi, Milan, 1778; by Cimarosa, St. Petersburg, 1790; by Weigl, text by Romanelli, La Scala, Milan, 1807; by Ferdinand Paër, Paris, 1809; by Nasolini, three acts, Paris, Dec. 1, 1813; by Combi, Genoa, 1842; by Lauro Rossi, Turin, March 5, 1876; by Sacchi, text by Rabitti, Milan, Nov. 23, 1877; by Bonamici, Venice, Feb. 8, 1879. *Cléopâtre*, four acts, by Baroness de Maistre, text by Dogros, Paris, about 1860 (not performed). *Kleopatra*, German opera, music by Mattheson, text by Feustking, Hamburg, 1704; melodrama, music by Danzi, Mannheim, 1779; parody, by Ad. Müller, Vienna, about 1830; by Hieronymus Truhn, Berlin, 1853; by Freudenberg, text by Pasqué, four acts, Magdeburg, Jan. 12, 1882. *Cleopatra e Cesare*, by Karl Heinrich Graun, text by Bottarelli, Berlin, Dec. 7, 1742. *La morte di Cleopatra*, by Guglielmi, two acts, Naples, 1798; by Gaetano Marinelli, text by Rossi and Sografi, Venice, 1800. *Antonius und Kleopatra*, duodrama, two acts, by Johann Christian Kaffka, Berlin, 1779; by Graf von Sayn-Wittgenstein, text by Mosenthal, Gratz, Dec. 1, 1883. *Les amours d'Antoine et Cléopâtre*, by Rodolphe Kreutzer, three acts, Paris, March 8, 1808. *Une Nuit de Cléopâtre*, text by Jules Barbier, after the story with the same title, by Théophile Gautier, music by Victor Massé, Opéra Comique, Paris, April 25, 1885.

**CLICHY, A**, opéra-comique in one act, text by Dennery and Grangé, music by Adolphe Adam, represented at the Théâtre

Lyrique, Paris, Dec. 24, 1854. A poet and a musician meet in the debtors' prison at Clichy and form there a friendship which a return to fortune renders durable.

**CLIFTON, JOHN CHARLES**, born in London in 1781, died there, Nov. 18, 1841. Composer of songs and glees, pupil of R. Bellamy and of Charles Wesley; intimately associated with Cimador and Spagnoletti, who helped to form his taste. He resided in Dublin fourteen years, and finally settled in London, in 1818. His glee, "Tell me, thou soul of her I love," gained a prize in 1837. Remarkable among his many compositions are the glee, "'Twas in the dark and dismal hour"; and the songs, "Such tears are bliss," and, "If music be the food of love."

**CLINIO, TEODORO**, born in Venice in the 16th century, died in 1602. He was canon of the Church of S. Salvatore, and maestro di cappella of the Cathedral of Treviso, in 1590. Works: *Missæ sex vocum*, lib. i., mentioned in the catalogue of the library of the King of Portugal; Suite of motets for three voices, for the Sunday of Passion Week, with the title, *Vox Domini* (Venice, 1595). In MS.: *Falsi bordoni a otto voci*.—Fétis; Mendel.

**CLOCHES DE CORNEVILLE, LES** (The Bells of Corneville), opéra-comique in three acts, text by Clairville and Charles Gabet, music by Robert Planquette, given at the Folies Dramatiques, Paris, April 19, 1877. The libretto is little better than a plagiarism of *Martha* and of *La Dame blanche*; the music is melodious and popular. The work had great success in Paris and London, where it was adapted to the English stage by Farnie and Reece, and produced at the Folly Theatre, Feb. 23, 1878.

**CLOCK SYMPHONY**, by Joseph Haydn, first performed at Salomon's concerts, London, 1794. Date on autograph score, 1794. The symphony is No. 11 in the catalogue of the London Philharmonic Society, and No. 4 in Breitkopf & Härtel's edition (Leipsic).

**CLYTEMNESTRE**, cantata for solo, with accompaniment, full score, by Cherubini,



## COBBOLD

composed in 1794. This, the composer's fourth cantata, was written for "Mme B. of Havre." It is No. 207 in Bellasis's catalogue.

**COBBOLD, WILLIAM**, English composer of the 16th and the 17th century. Nothing is known of his life. He was one of the ten musicians who harmonized the tunes for "The Whole Booke of Psalmes" published by Thomas Este (1592). His madrigal, With wreaths of rose and laurel, is in the Triumphes of Oriana. Two other compositions: New Fashions, and an anthem, In Bethlehem Towne, are in the library of the Sacred Harmonic Society, London.—Grove; Fétis; Mendel.

**COBERG, JOHANN ANTON**, born at Rothenburg, Hesse, 1650, died in Hanover, 1708. Composer, pupil on the harpsichord and in harmony and counterpoint, at Hanover, of Clamor Abel and Nicolas Adam Strunck. He was first organist to the new town of Hanover, and then to the Electoral court, where Elector Ernst August and Duke Johann Friedrich became his patrons. When the young King of Prussia married one of the princesses, he followed them to Berlin, where he filled important positions. He left a quantity of church music, pieces for harpsichord, and rules for accompaniment, all in MS., most of which are owned by the Hanoverian court.—Fétis; Gerber; Mendel; Schilling.

**COCCHI, GIOACCHINO**, born in Padua in 1720, died in Venice in 1804. Dramatic composer and teacher. He was in Rome in 1743-46, in Naples in 1750, was appointed maestro di cappella of the Conservatorio degl' Incurabili, Venice, in 1753, and resided in London as composer to the Opera from 1757 to 1773. In the latter year he returned to Venice, and took his old position in the Conservatorio. His compositions were generally in the buffo style. Works: *L' Elisa*, given at Naples, 1744; *Adelaide*, Rome, 1743; *Bajasette*, ib., 1746; *Giuseppe riconosciuto*, Naples, 1748; *Arminio, farsetta in musica*, Rome, 1749; *La*

*serva bacchettona*, Naples, 1749; *Siroë, rè di Persia*, *La Gismonda*, ib., 1750; *La Mascherata*, 1751; *Le donne vendicate and La serva astuta*, 1752; *Il pazzo glorioso*, *Semiramide riconosciuta*, *Rosaura fedele*, Venice, 1753; *Demofonte*, ib., 1754; *I matti per amore*, *Zoe*, *Emira*, ib., 1756; *Gli amanti gelosi*, London, 1757; *Zenobia*, *Issipile*, ib., 1758; *Il tempio della gloria*, 1759; *La clemenza di Tito*, *Erginda*, ib., 1760; *Tito Manlio*, *Grande serenata*, *Alessandro nell' Indie*, ib., 1761; *Le nozze di Dorina*, *La famiglia in scompiglio*, ib., 1762; *La mestra*, opera buffa, written in collaboration with several others.—Fétis, ii. 326; do., *Supplément*, i. 188; Grove; Mendel; Schilling.

**COCCIA, CARLO**, born in Naples, April 14, 1782, died at Novara, April 13, 1873. Dramatic composer and conductor, son of a violinist; pupil in singing, when nine years old, of Pietro Casella. He began composing at an early age, and when sixteen had written a serenade, several solfeggi, and a cantata with pianoforte. In the Conservatorio he studied composition and singing under Fenaroli, Paisiello, and Saverio Valente. Through Paisiello's influence he was appointed accompanist to King Joseph Bonaparte. In 1829 he went to Lisbon, where he was engaged for two years as composer to the theatre, and in 1823-24 he conducted the Italian Opera in London. He was also for a short time professor of composition at the Academy of Music, London. In 1828 he returned to Italy, and after a second visit to London in 1833 settled in Italy, succeeding Mercadante in 1836 as maestro di cappella at Novara. He was also appointed inspector of singing at the Accademia Filarmonica, Turin. He wrote with great rapidity, and his compositions were highly thought of in his day. Works—Operas: *Il matrimonio per cambiale*, given in Rome, Teatro Valle, 1808; *Il poeta fortunato*, Florence, 1809; *L' equivoco, o le vicende di Martinaccio*, opera buffa, Bologna, Teatro Marsigli, 1809; *La*

verità nella bugia, Venice, 1810; *Voglia di dote e non di moglie*, Ferrara, 1810; *La Matilde*, ib., 1811; *I solitari*, *Il sogno verificato*, Venice, 1812; *Arrighetto*, *La selvaggia*, ib., 1814; *Euristeo*, ib., 1815; *Evelina*, Milan, 1815; *I begli usi di città*, ib., 1816; *Medea e Giasone*, Turin, Teatro Regio, 1815; *Clotilde*, Venice, 1816; *Rinaldo d'Asti*, *Carlotta e Werther*, Rome, 1816; *Claudine*, Turin, 1817; *La vera gloria*, cantata, Padua, 1817; *Etelinda*, Venice, 1817; *Simile*, Ferrara, 1817; *Donna Caritea*, Turin, 1818; *Fayel*, Florence, 1819; *La fedeltà*, cantata, Trieste, 1819; Cantata for the birth of the King of Rome, Treviso, 1811; Cantata for the entrance of the allies into Paris, Padua, 1814; *Atar*, Lisbon, 1820; *Il Lusitano*, cantata, ib.; *Mandane*, regina di Persia, Elena e Costantino, ib., 1821; *La testa della rosa*, opera buffa, ib., 1822; *Maria Stuarda*, London, 1827; *L'orfano della selva*, Venice, 1829; *Rosamunda*, Naples, 1831; *Odoardo Stuart*, Milan, 1832; *Enrico di Montfort*, *Catarina di Guisa*, ib., 1833; *Ero e Leandro*, farce, London, 1833; *Ser Marc' Antonio*, Bologna, 1834; *Marfa*, Naples, 1834; *La figlia dell'arciere*, Naples, 1834; *La solitaria delle Asturie*, ib., 1835; *Giovanna II*, regina di Napoli, ib., 1836; *Il lago delle fate*, Turin, 1841. Besides operas, he wrote a great deal of chamber music, twenty-five masses, fifteen motets, twenty-one vespers, etc.—Fétis; do., *Supplément*, i. 188; Mendel; Schilling.

**COCCIOLA, GIOVANNI BATTISTA**, born in Vercelli, Piedmont, about the end of the 16th century. Kapellmeister to Leo Sapieha, chancellor of Lithuania. Some of his motets are in the "*Parnasso musico bergameno*," which led Frezza to believe that he was born at Bergamo. He left a mass for eight voices with basso continuo (Venice, 1612).—Fétis; Mendel.

**COCCON, NICOLÒ**, born in Venice, Aug. 10, 1826, still living, 1888. Dramatic composer, pupil of E. Fabio. He published some motets at the age of fifteen, became organist of S. Marco in 1856, and maestro

di cappella in 1873. Works: *Uggero il Danese*, opera; *Zaira*, do.; *Saül*, oratorio; *Thirty masses*; *Eight Requiems*, and of other church music about four hundred works.—Fétis, *Supplément*, i. 188; Riemann.

**COEDÈS, AUGUSTE**, born in 1835, died in Paris, July 14, 1884. Dramatic composer; at first a prompter at the Opéra, he became chorus-master at the Théâtre Lyrique, Paris. He began by writing chansons, romances, and dance music. His first successful effort was the ballet music for *Le bouquet de Lise*, after which he wrote that of *La Cocotte aux œufs d'or*, a fairy spectacle, with Hervé and Raspail in 1873. His *La belle Bourbonnaise*, opéra-comique, played at the Folies Dramatiques, April 11, 1874, was a work of still greater merit. Other works: *Clair de lune*, 1875; *Troubadour de Pendule*; *La grande demoiselle*. He published a collection of fifteen vocal melodies with the title *Soirées d'Automne*.—Fétis, *Supplément*, i. 189.

**COENEN, FRANS**, born in Rotterdam, Dec. 26, 1826, still living, 1888. Violinist, son of an organist; pupil of Molique and of Vieuxtemps. He travelled for six years in America and the West Indies, giving concerts, first with Henri Herz, and afterwards with the pianist, Ernst Lübeck. He held the position of solo violin to the King of the Netherlands, and is professor of violin and harmony at the Music School of the Amsterdam Society for the Encouragement of Music. He is best known as a chamber musician, and has founded the best quartet society in Amsterdam. Among his compositions are: The thirty-second psalm, for orchestra and chorus; several cantatas; a symphony; quartets and other music for strings.—Fétis, *Supplément*, i. 190; Riemann; Viotta.

**COENEN, JOHANNES MEINARDUS**, born at the Hague, Jan. 28, 1825, still living, 1888. Virtuoso on the bassoon, pupil at the Conservatoire of the Hague. He was leader of orchestra at the Grand Théâtre,

Amsterdam, in 1864. Works: *Ada von Holland op Tessel*, cantata for solo, chorus, and orchestra; *Symphony* for full orchestra; *Ouverture de Floris V*; *Ouverture du roi de Bohême*; *Music* for the following dramas: *De Berggeest*; *Het Spook*; *De Amsterdamsche Yungen*; *De jwarte Duivel*; and the cantata, *Chant de fête*, for voices, orchestra, and organ, given at the *Palais de l'Industrie*, Amsterdam, Oct. 27, 1875, for the six hundredth anniversary of the foundation of Amsterdam. He has written also for the bassoon, violoncello, and pianoforte; a national overture, concert overture, concertos, etc.—Fétis, *Supplément*, i. 190; Mendel, *Ergänz.*, 66; Riemann; Viotta.

COGAN, PHILIP, born in Doncaster, England, in 1757 (Cork, 1750?), died about 1828 (1834?). Organist, choirman of the Cathedral of St. Finbar, Cork, and in 1772 stipendiary of Christ Church, Dublin. Published works: *Six sonatas* for pianoforte with violin accompaniment, op. 2 (London, 1788); *Concerto favori* for pianoforte with two violins, viola, bass, two flutes, and two horns, op. 6 (ib., 1792); *New lessons* for harpsichord, op. 8 (ib.).—Fétis; Mendel.

COHEN, HENRY, born in Amsterdam, in 1808, died at Brie-sur-Marne, May 17, 1880. Dramatic composer. His parents settled in 1811 in Paris, where he studied harmony under Reicha, singing under Lays, and later under Pellegrini, from 1826 to 1830. His first compositions were fugues, romances, and nocturnes for the pianoforte, but in 1832 he went to Naples and produced, at the Teatro Fenice, an opera *L'impegnatrice*. Being unfortunate with others, he returned in 1834 to Paris, and published several romances. He went to Naples again in 1838, but his *Avviso ai maritati*, written for the Teatro Nuovo, was prohibited by the police, and he again returned to Paris in 1839, and taught singing. In 1847 he brought out a lyrical poem, *Faust et Marguerite*, which was received at the Conservatoire, and in 1851 he produced *Le Moine*, another lyrical poem, which was

given by the new Philharmonic Society of London, under Berlioz. He published: *Traité d'harmonie pratique*, and a collection of eighteen *Solfèges progressifs à trois et quatre voix* (Paris, S. Richault).—Fétis; do., *Supplément*, i. 190; Mendel; Riemann; Viotta.

COHEN, JULES, born in Marseilles, Nov. 2, 1830, still living, 1888. Pianist and composer, was placed by Halévy's advice as a pupil at the Conservatoire, where he won the prize for solfège in 1847; pupil of Zimmerman on the pianoforte, and subsequently of Marmontel. He obtained the first prize for pianoforte in 1850, the first organ prize, as a pupil of Benoist, in 1852, the second prize in counterpoint and fugue, as pupil of Halévy, in 1853, and the first in 1854. In 1855 his name was inscribed, at the Institut de France, among the candidates for the *prix de Rome*, for composition, which gives the winner four years' study at the expense of the government. Jules Cohen being wealthy, he generously retired from the competition when Halévy suggested that it was more than possible that he would win it, and in acknowledgment of this sacrifice he was appointed professor in the Conservatoire. Of his numerous works, his church compositions, *O Salutaris*, *Ave Regina*, *Ave Verum*, *Agnus Dei*, *Pie Jesu*, *Messe des Morts pour voix d'hommes*, have been sung in many of the Paris churches. Among his orchestral works are two symphonies, an overture in F, one in D, another in G, and many cantatas and choruses, most of which have been given at the concerts of the Salle Herz and at the Conservatoire exercises. For the theatre he has written: *Maitre Claude*, given at the Opéra Comique, 1861; *José Maria*, ib., 1866; *Les bleuets*, Théâtre Lyrique, 1867; *Déa*, Opéra Comique, 1870; other works: *Vive l'Empereur*, cantata, ib., 1860; *L'annexion*, do., Opéra, 1860; *Music* for the choruses in *Athalie*, *Esther*, and *Psyché*, performed at the Théâtre Français. A great deal of pianoforte music, thirty romances sans paroles, chan-



## COICK

sons, mazourkas, *élégies*, and twelve grandes études ; he has also composed for the harmonium. Among vocal pieces are twenty Romances, etc.—Fétis ; Mendel ; Riemann.

COICK (Le Coq), GIAN LE, born in 1520, flourished in the middle of the 16th century. Several of his motets and chansons are in the collections of that time, particularly among those published by Tylman Susato, at Antwerp, in 1545. One of these is remarkable, a chanson for five voices, two of which form a canon by retrograde movement, while the other three furnish an accompaniment in fugued counterpoint.—Fétis ; Mendel.

COIGNET, HORACE, born in Lyons, in 1736, died there, Aug. 29, 1821. He was a merchant who took up music late in life. He wrote the music for Jean Jacques Rousseau's *Pygmalion*, represented at the Théâtre Français in 1775, and composed *Le médecin de l'amour*.—Fétis ; Mendel.

COLA DI RIENZI, opera seria, text by Bottura, music by Luigi Ricci, the younger, represented at the Teatro Fenice, Venice, Feb. 21, 1880.

COLASSE, PASCAL, born in Paris (or at Rheims) in 1639 (1636 ?), died at Versailles in December, 1709. Dramatic composer, pupil of Lulli, who employed him to fill in the choral and orchestral parts of his own operas, for which Lulli wrote only the air and the bass. After his master's death Colasse was accused of using manuscripts which Lulli had thrown aside as incomplete. He was one of the chamber musicians of Louis XIV. from 1683, and always enjoyed the king's patronage, but his operas were never very popular. An opera house at Lille was destroyed by fire, and this in connection with the failure of his opera *Polyxène et Pyrrhus*, 1706, unsettled his mind. His opera *Les noces de Thétys et Pélée*, 1689, was his best. Works—Operas : *Enée et Lavinie*, 1690 ; *Astrée*, 1691 ; *Le ballet de Villeneuve Saint-Georges*, 1692 ; *Les saisons*, 1695 ; *Jason, ou la toison d'or*, 1696 ; *Naissance de Vénus*, 1696 ; Ca-

nente, 1700. These were all given at the Académie de Musique. The Library of the Arsenal, Paris, has the original MS. of *Amaryllis*, a pastoral, 1689. *L'Amour et l'Hymen*, written for the Prince de Conti's marriage, and the music for a ballet of the Jésuites, are in the Philidor collection, in the Library of the Conservatoire, Paris.—Fétis ; Mendel ; Riemann.

COLBORNE, LANGDON, born in London, Sept. 15, 1837, still living, 1888. Organist, successively at Tenbury (1860), of Beverley Minster (1874), Wigan parish church (1875), Dorking do. (1877), and Hereford Cathedral (1877). Works : *Complete Service in C* ; *Magnificata and Nunc dimittis in D, A, and B-flat* ; *Te Deum and Benedictus in E-flat* ; *Anthems* ; *Part-songs* ; *Songs*, etc.

COLINETTE À LA COUR, ou *La double épreuve*, opera in three acts, in verse, text by Lourdet de Santerre, music by Grétry, represented at the Académie Royale de Musique, Paris, Jan. 1, 1782. Subject from Favart's comedy, "*Le caprice amoureux, ou Ninette à la cour*," played at the Italiens in 1755, the idea of which was borrowed from an Italian opera entitled *Bertoldo in Corte*. The music is agreeable, but this is not one of Grétry's best works.

COLERUS (Köhler), MARTIN, born in Dantzic, about 1620, died in Hamburg, in 1704. Composer of church music. In 1661 he was at Hamburg, and became Kapellmeister to a church in Brunswick in 1665 ; two years later, 1667, he was in the employ of the Margrave of Bayreuth, and in 1670 was in Holstein. It is not known precisely how long he remained there, but he is said to have wandered about till he came to Hamburg in his old age. Among his compositions are : *Melodien zu Ristens Passionsandachten* (Hamburg, 1648). Heinrich Pape wrote the greater number of the melodies in this collection. *Die Hochzeitliche Ehrenfackel dem Hrn. von Hardenberg zu Zell angezündet und ueberschickt von Martino Colero aus Danzig*, etc. (Ham-



## COLERUS

burg, 1661); *Sulamitische Seelen-Harmonie, das ist einstimmiger Freudenhall etlicher geistlicher Psalmen* (Hamburg, 1662).—Fétis; Mendel; Gerber, i. 756; Schilling, iv. 174; Winterfeld, *Der evan. Kirchengesang*, ii. 429.

**COLERUS** (Koeler), **VALENTIUS**, born at Erfurt, about 1550. Church Composer and cantor, at Sondershausen. Works: Three masses and three magnificats (Erfurt, 1599); *Cantionum sacrarum, quæ vulgo motettæ appellantur, 4-8 et pluribus vocibus concinnatarum, libri 1 et 2* (Urseren, 1604). There was a Capuchin monastery with a beautiful church at Urseren, in a narrow valley of the St. Gothard, near the Devil's Bridge, and Colerus must have retired to it and have written there his two books of motets, which the monks had printed at their expense, according to their title-page. *Neue lustige liebliche und artige Intraden, Tänze und Gagliarden auff allerley Saitenspiel* (Jena, 1609).—Fétis; Mendel.

**COLETTI**, **AGOSTINO BONAVENTURA**, born in Lucca, about the beginning of the 18th century, died in Venice, in 1752. Dramatic composer. He was made third organist of the Ducal Chapel, S. Marco, Venice, in 1714, and full organist, in Lotti's place, in 1736, and held this position until his death. He brought out two operas in Venice: *Ifigenia*, 1706, and *Paride in Ida* (with Manzi), 1706. He published: *Armonici Tributi, o XII cantate a voce sola e cembalo* (Lucca, 1709).—Fétis.

**COLIN**, **JEAN**, born at Beaune (Côte-d'Or), France, about 1637, died in 1722. Church composer, *maitre de chapelle* of the Cathedral of Soissons. Works: *Missa sex vocibus sub modulo: Ego flos campi* (Paris); *Missa pro defunctis, sex vocibus* (Paris, 1688).—Fétis; Mendel.

**COLIN**, **PIERRE GILBERT**, surnamed *Chamault*, lived in the first half of the 16th century. He was *maitre de chapelle* to the royal children of France in the reign of François I., from 1532 to 1536. After

leaving the king's household he was master of the choristers at Autun. A collection of his masses was published at Lyons with the title: *Liber octo missarum, etc.* (1541). Six of these masses are for four voices, the seventh is for five and the last for six (2d ed., Lyons, 1552). It contains a Requiem Mass by Richafort, besides motets and a Magnificat by Colin. The 3d book of his masses (Venice, 1544) is a reprint; a new edition was printed by Claudio Merulo (Venice, 1547). Other masses were published by Duchemin (1556), and some of his motets are in the fourth book of motets published by Jacques Moderne (Lyons, 1539), and in another book dated 1543. D'Attaignant's twelfth book of *Chansons Nouvelles* has one of Colin's chansons.—Fétis; Mendel.

**COLIZZI**, **GIOVANNI ANDREA**, born in Italy about 1740, died (?). He travelled through Hanover, Holland, and England, and at last settled in London. Works: A collection of chansons, with harpsichord (Brunswick, 1766); Concerto for pianoforte, with orchestral accompaniment; 6 sonatas for the harpsichord, op. 2; 6 sonatas for the harpsichord, op. 4; 3 sonatas for pianoforte (London); *Loto musical, ou Direction facile pour apprendre en s'amusant à connaitre les différents airs de musique* (The Hague and Amsterdam, 1787). Colizzi arranged also several overtures for the pianoforte, among them *L'amant statue* (Paris, 1794).—Fétis; Mendel.

**COLLA**, **GIUSEPPE**, born in Piacenza, about 1780, died (?). He was maestro of the Collegiate Church at Voghera. He composed much church music, all of which is in MS. He is best known by his treatise on counterpoint entitled: *Saggio teorico-pratico-musicale, ossia Metodo di contrappunto* (Turin, 1819, 2d ed., Milan, 1830).—Fétis; Mendel; Schilling; Gerber.

**COLLIN**, **CHARLES**, born in France about 1840, still living, 1888. Organist of the Cathedral of Saint-Brieuc, and author of a grand cantata: *La Bienvenue*, for so-

prano solo, orchestra and chorus, written for the Réunion du Congrès scientifique de France, in 1872. He is author also of a cantata composed for the Catholic Congress, and of another written for the Congrès Celtique International, with French and Breton words. Published works: Six jours pour grand orgue; L'orgue à l'église; Six Bluettes for harmonium; Communion; Elevation; Hymne à la Bannière, chœur à 4 voix d'hommes avec solo; Le chant du franc-tireur, chœur avec solo; Souvenirs du pensionnat, col. de 16 morceaux à une, deux et trois voix égales et chœur, avec accompagnement; collection for divine service entitled: Kantikou brezonek, ou Cantiques bretons et légendes pieuses pour orgue-harmonium (Paris); and much other church and pianoforte music, for which see Fétis.—Fétis, Supplément, i. 192.

COLLINET, —. There were two French flageolet players of this name, father and son, whose christian names are unknown, both of whom were distinguished members of French orchestras. The father, who was flutist at the Théâtre des Variétés, composed a great deal of flageolet music: Two concertos for flageolet and orchestra; Quartet for flageolet, violin, viola and violoncello; Deux livres de duos pour deux flageolets; Several Recueils d'airs variés pour deux flageolets; Several Recueils de contredanses et valse pour flageolet, violon, et basse, ou flageolet et piano (Paris). The son (born in Paris about 1797) surpassed his father in playing the flageolet, and was a more finished musician. He was a member of the Musard orchestra, and a dealer in music and musical instruments.—Fétis; Mendel.

COLMAN (Coleman), CHARLES, born about 1600, died in London in 1664. Chamber musician to Charles I., who taught the viol lyra-way after the breaking out of the civil war. In connection with Henry Lawes, Captain Cooke, and George Hudson, he composed the music for Sir William Davenant's "First Day's Entertainment at

Rutland House by Declamations and Music," 1657, intended as an imitation of Italian opera. Some of his songs are in "Select Musical Ayres and Dialogues" (1652, 1653, 1659); and instrumental compositions in "Courtly Masquing Ayres" (1662). Edward Colman, his son (about 1633-69), was a teacher of the lute and viol, and a composer of songs. He was a gentleman of the Chapel Royal.—Grove; Fétis; Mendel.

COLOMBA, lyrical drama in four acts, text by Francis Hueffer, music by Alexander Campbell Mackenzie, first represented at Drury Lane, London, April 9, 1883. Subject from Prosper Mérimée's novel of the same name. Colomba, Danish opera, by Axel Grandjean, Copenhagen, 1882. Colomba, Italian opera, music by Pradeglia, Teatro del Verme, Milan, May, 1887.

COLOMBANI (Columbani), ORAZIO, born in Verona, in the 16th century. He was a Cordelier monk, and maestro di cappella to the convent of S. Francesco, Milan. There is a Te Deum of his in Lindner's Corollarium canticorum sacrarum, and two Magnificats and some madrigals, in the King of Portugal's library at Lisbon. One of the Magnificats is for fourteen parts. Five of his collections of Psalms for five, six, and nine voices, and two of madrigals, were published in Italy (1576-1587).—Fétis; Mendel.

COLOMBE, LA (The Dove), opéra-comique in two acts, text by Jules Barbier and Michel Carré, music by Charles Gounod, represented at the Opéra Comique, Paris, June 7, 1866. Originally written for and produced at the Baden-Baden Theatre, but rearranged for Paris. It was given in London as The Pet Dove. The subject is an adaptation of La Fontaine's fable "Le Faucon," with a change in the bird. This work, the first by Gounod played at the Opéra Comique, was well received. The score is published by Choudens.

COLOMBI, GIUSEPPE, born at Modena in 1635, died there in September, 1694. He was maestro di cappella of the ducal

## COLOMBO

chapel in 1674, and of the cathedral in 1678. Works: *Sinfonie da camera*, op. 1 (Bologna, 1668); *La lira armonica*, op. 2 (ib., 1673); *Balletti, Correnti, etc.*, op. 3 (ib., 1674); *Sonate a due violini con un bassetto*, op. 4 (ib., 1676); *Sonate da camera a tre stromenti* (ib., 1689). In the ducal library at Modena there are twelve other works, and four books of sonatas for different instruments.—Fétis.

**COLOMBO** (de Columbus), **GIOVANNI FRANCESCO ANTONIO**, born in Ravenna, beginning of the 17th century. Cordelier monk and composer of church music; maestro di cappella and organist of the Collegiate Church of Santa Tecla, Ravenna. Works: *Motetti* (1643); *Missa et psalmi 2 et 3 vocibus concert.* (1647); *Completorium, antiphonæ et litan. 5 voc.* (1640); *Syntaxis harmonica, 2, 3 e 4 voc.*—Fétis; Mendel.

**COLONNA, GIOVANNI AMBROGIO**, called Stampadorino, lived in Milan, first half of the 17th century. He published two collections of pieces with the following titles: *Intavolatura di liuto* (1616); *Intavolatura di chitarra spagnuola* (Milan, 1627).—Fétis; Mendel.

**COLONNA, GIOVANNI PAOLO**, born in Brescia, or Bologna, about 1640, died in Bologna, Nov. 28 (Dec. 14) 1695. Church composer, pupil of Filipuzzi on the organ, and in composition of Carissimi, Benevoli, and Abbatini, in Rome. He was maestro di cappella of S. Petronio, Bologna, and one of the first members of the Accademia Filharmonica, of which he was elected Principe in 1672, 1674, 1685, and 1691. Among his works is one opera, *Amilcare*, 1693; but his principal compositions were for the church. His *Psalms*, in eight parts (Bologna, 1694), have been admired for their masterly style. Among his published works are: *Messe piene a otto* (1684); *Salmi brevi, lib. 1 and 2* (Bologna, 1681, 1686); *Sacre lamentazioni, etc.* (1689); *La profezia d' Eliseo nell' assedio di Samaria*, oratorio (Modena, 1688); *La caduta di*

*Gerusalemme sotto l' imperio di Sedecia, ultimo rè d' Israele* (Modena, 1688); *Motetti sacri, a voce sola* (1691), etc. Paolucci has inserted a *Pange lingua* in his *Arte pratica di contrappunto* (i. 199). In Breitkopf's MSS. (Leipsic) there is a mass for five voices, another for three choirs and orchestra, and an oratorio, *St. Basilius*, executed at Bologna in 1680. A collection of the known works of this celebrated composer was made by order of the Emperor Leopold I., and is preserved in the Imperial Library, Vienna. It contains forty-four numbers, some of which consist of three or four Masses, seven Magnificats, four Laudate, etc. A Magnificat and *Nunc dimittis*, for two choirs, are printed in the collection of the Motet Society, London. Four other pieces are in the Fitzwilliam Music.—Fétis; do., *Supplément*, i. 193; Mendel; Riemann; Schilling.

**COLUMBUS**, cantata, for solo, male chorus, and orchestra, by Caspar Joseph Brambach, first performed at the Milwaukee (Wisconsin) Sängersfest, July 23, 1886. It was awarded the prize.

**COLUMBUS**, overture for orchestra, by George Frederick Bristow, op. 33, given by the Philharmonic Society, New York, in 1866-67.

**COLUMBUS, CHRISTOPHER**, the discoverer of America, is the hero of the following operas: *Il Colombo*, Italian opera, music by Vincenzo Fabrizi, represented in Rome, 1789; by Luigi Ricci, Parma, 1829; by Sangiorgio Rabiti, Parma, 1840; by Giambini, Genoa, 1846 (only a part produced); by Alessandro Fava, Bologna, 1875 (given privately). *Christoforo Colombo*, music by Bottesini, given in Havana, 1847; by Carlo Emanuele di Barbieri, Berlin, Dec. 26, 1848, Hamburg, 1850; by Vincenzo Mela, Verona, 1857; by Donna Casella, Nice, 1865; by Marcora, Bahia, 1869; and by Pignami with Peneo, Genoa, December, 1883. *El Colon*, Spanish opera, by Don Ramon Carnicer, Barcelona, 1825, Madrid, 1831. *Colombo in America*, Italian opera, text by



Romani, music by Morlacchi, given at Genoa, 1828. Colombo alla scoperta delle Indie, by Vincenzo Fioravanti, about 1830. Columbus, pantomime, by Wenzel Müller, Vienna, 1826; overture, by Richard Wagner, Magdeburg, 1835, Paris, Feb. 4, 1841; cantata, by Henry Gadsby, London, 1881. Cristophe Colomb, ode-symphonie, by Féli-cien David, 1847.

COLYNS, JEAN BAPTISTE, born in Brussels, Nov. 25, 1834. Violinist, studied at the Conservatoire of Brussels under Wéry; won the 2d prize in 1849, and the 1st in 1850. He taught composition, became violin solo at the popular concerts in Brussels, and was appointed professor at the Conservatoire. He played in Paris, and visited England, Holland, and Germany. His opera, *Sir William*, was given at the Théâtre de la Monnaie, Brussels, in 1877.—Fétis, *Supplément*, i. 194.

COMA, ANNIBALE, lived in the second half of the 16th century, born at Carpi, duchy of Modena, or at Rovigo. Works: *Madrigali a cinque voci con un dialogo a otto* (Venice, 1568); *Il primo libro de' Madrigali a quattro voci* (ib., 1585); *Il secondo libro idem* (ib., 1588). Two other books of madrigals were published later, but Fétis says they have no date.—Fétis.

COMALA, cantata, for soli, male and female choruses, and orchestra, by Niels W. Gade, first performed at Leipsic, March 3, 1843. Subject, the tragic story of Comala, daughter of Sarno, King of Innistore, as told by Ossian. Conceiving a violent passion for Fingal, King of Morven, she accompanies him on his expedition against Caracul, King of Lochlin. Placed on an eminence where she can overlook the battle, she is overtaken by a fearful storm, and, thinking that the battle has been lost, is overcome with grief and dies.—Upton, *Standard Cantatas*, 144.

COMANEDO, FLAMINIO, born in Milan about 1570, died (?). Works: *Canzonette a 3 voci*, lib. i. (Venice, 1601); *Canzonette a 3 voci*, lib. ii. (Milan, 1602);

*Madrigali a cinque voci* (Venice, 1615); *Vesperi a quattro voci con partitura per l'organo* (ib., 1618).—Fétis; Mendel.

COMBATTIMENTO D' APOLLINE COL SERPENTE, IL (Apollo's Contest with Python), Italian opera, text by Bardi, music by Giulio Caccini, represented in Florence, in Bardi's house, in 1590. This work, which was never given publicly, belongs to the earliest history of the opera.

COMBATTIMENTO DI TANCREDI E CLORINDA, IL, dramatic interlude, music by Monteverde, given during festivities at the palace of Girolamo Mocenigo, Venice, 1624. He introduced in it, among other novel effects, a tremolo for violins, used as at the present day, which so astonished the performers that they at first refused to play it.

COMBATTONS, CHANTONS. See *Postillon de Lonjumeau*.

COME, AND TRIP IT AS YOU GO, soprano, or tenor, air and chorus in C minor, in Handel's *L' Allegro, il Penseroso*, ed il Moderato, Part I.

COM' E BELLO. See *Lucrezia Borgin*.

COME, BLESSED CROSS. See *Komm, süßes Kreuz*.

COME, EVER SMILING LIBERTY, duet for two sopranos in Handel's *Judas Maccabæus*, Part I.

COM' E GENTIL. See *Don Pasquale*.

COME PER ME SERENO. See *Son-nambula*.

COME RATHER, GODDESS SAGE AND HOLY, soprano air in D minor, in Handel's *L' Allegro, il Penseroso*, ed il Moderato, Part I.

COME, THOU GODDESS, FAIR AND FREE, soprano air in B-flat, in Handel's *L' Allegro, il Penseroso*, ed il Moderato, Part I.

COMETTANT, (JEAN PIERRE) OSCAR, born in Bordeaux, April 18, 1819, still living, 1888. Pianist, pupil at the Conservatoire, Paris, under Elwart and Carafa in harmony and composition, from 1839 to 1843. In 1848 he won the gold medal given by the government for the best



## COME

national song and chorus for the Choral Society of France, for his *Marche des travailleurs*. He afterwards gained a reputation as musical critic and writer on the *Siècle* and other periodicals, and is the author of several books. He visited the United States from 1852 to 1855. Works: *Heures d'harmonie*, for pianoforte; Religious compositions for soprano voice with organ or pianoforte; *O Salutaris*, *Ave Maria*, *Ad te levavi*, *Ecce panis*, *Veni Sancte*, *Ave Maris Stella*, etc.; *Les voix de Jeanne d'Arc*, for two choruses, in five parts; *Le joyeux Malbrough*, etc.—Fétis; do., *Supplément*, i. 194; Mendel; Riemann.

**COME WITH THE GIPSY BRIDE.** See *Bohemian Girl*.

**COME, YE DAUGHTERS, WEEP FOR ANGUISH.** See *Kommt, ihr Töchter*.

**COMFORT YE MY PEOPLE**, accompanied recitative for tenor, opening Handel's *Messiah*.

**COMI, GAUDENZIO**, born at Civita Vecchia, in 1749, (died ?). He went in 1784 to Paris, where he became musician to the Prince de Conti. Published works: Six symphonies à huit parties, op. 1 (Paris, 1786), which obtained success, and were followed by six other works, consisting of trios, symphonies for full orchestra, and six sonatas for two horns and bass.—Fétis; Mendel.

**COMME UNE PÂLE FLEUR.** See *Hamlet*.

**COMMER, FRANZ**, born at Cologne, Jan. 23, 1813, died in Berlin, Aug. 17, 1887. Church composer, pupil of Leibl and Josef Klein; became organist at the Carmelites and singer in the cathedral in 1828, and went to Berlin in 1832, to study the organ under August Wilhelm Bach, and composition under Rungenhagen and A. B. Marx. Soon after he was commissioned to arrange the library of the Royal Institute for Church Music, and edited several collections of old compositions. In 1844 he became royal Musik-Director, and Regens chori of St. Hedwig's church, and

founded, with Küster and Kullak, the Berlin Tonkünstlerverein; in 1845 he was made member, and afterwards senator, of the Academy; in 1850 professor of singing at the royal theatre vocal school, at the Friedrich Wilhelms-Gymnasium, and the French Gymnasium. Works: *Der Zauberring*, oratorio for male voices, with orchestra, performed in Berlin, 1843, Strelitz, 1845, Cologne, 1850; *Der Kiffhäuser*, do.; Five solemn masses for 4 voices and orchestra; Eleven masses for 4 voices and organ; Overture, entr'actes, choruses, and ballets to the tragedy "*Clotilde Montalvi*"; Music to *The Frogs* by Aristophanes, and to *Electra* by Sophocles, for male voices and orchestra; *Passion Cantata* for male voices and organ; Twelve motets for 4 voices and orchestra; do. for 4 voices and organ; *Te Deum*; *Domine salvum fac*; Graduale, offertory, and responses for Holy week; Many pieces for festive occasions, for 4 voices and orchestra; Several collections of songs, and part-songs, psalms, motets, and masses.—Fétis; Mendel; Riemann; Ledebur, *Tonkünstler-Lexikon Berlins* (Berlin, 1861).

**COMMIT THY WAYS, OH PILGRIM.** See *Befehl du deine Wege*.

**COMÖDIEN MUSIK** (Comedy Music), musical drama, by Heinrich Albert, represented at the centenary of Königsberg University, Aug. 28, 1644. It was afterwards repeated in the palace of the Kurfürst, but was never published and is now lost.

**COMPÈRE, LOYSET**, born in Flanders about the middle of the 15th century, died at Saint-Quentin, Aug. 16, 1518. Famous contrapuntist, probably a pupil of Okeghem, simultaneously with Josquin Després and Guillaume Crespel. He became a canon and afterwards chancellor of the Cathedral of Saint-Quentin. Only a few of his compositions have been preserved in collections, printed by Petrucci in Venice (1501-3) and at Fossombrone (1519), and by Petreius at Nuremberg (1541).—*Biog. nat. de Belgique*, iv. 343; Fétis.

## COMPONIMENTO

**COMPONIMENTO SACRO**, oratorio, by Johann Ernst Eberlin, performed with great success at Salzburg, 1747.

**COMTE, ANTOINE LE**, lived in France in the latter half of the 17th century. He was maître de musique at the Churches of Sainte-Marie and Saint-Martin, Marle. Works: *Missa quinque vocibus ad imitationem moduli: O vivum ineffabilem* (Paris 1685).—Fétis; Mendel.

**COMTE CARMAGNOLA, LE**, opera in two acts, text by Scribe, music by Ambroise Thomas, represented at the Académie Royale de Musique, Paris, April 19, 1841. Scene in Brescia. Under the name of the Marquis de Ripada, the Comte Carmagnola introduces himself into the palace of the governor to make an attempt on his honour as a husband. He succeeds, and the curtain falls on vice triumphant. The music is better than the libretto.

**COMTE D'ALBERT, LE**, drama in two acts, afterwards in one act, text by Sedaine, music by Grétry, represented at Fontainebleau, Nov. 13, 1786, and in Paris, at the Italiens, Feb. 8, 1787.

**COMTE ORY, LE**, opera in two acts, text by Scribe and Delestre-Poirson, music by Rossini, first represented at the Académie Royale de Musique, Paris, Aug. 20, 1828. The libretto is a rearrangement of a play by the same authors written for the Vaudeville Theatre in 1816, and the music was in great part composed for *Il Viaggio a Reims*, an opera in honour of the coronation of Charles X., produced at the Opéra Italien in 1825. *Le comte Ory* is one of the best of Rossini's scores. It was performed in London at the St. James's Theatre, June 20, 1849.

**COMUS**, fairy masque, text by John Milton, music by Henry Lawes, produced at Ludlow Castle, England, on Michaelmas night, 1634. Lawes himself performed the part of the Attendant Spirit. The score is preserved in the British Museum. *Comus*, English opera, same text, altered and adapted by Dr. John Dalton, music by Thomas

Augustine Arne, played at Drury Lane Theatre, London, 1738. The parts of *Comus* and the second Attendant Spirit were sung by John Beard, *Euphrosyne* by Mrs. Clive, and the lady and pastoral nymph by Mrs. Arne. This work had a great run and fully established Dr. Arne's reputation. It was revived in 1738 and 1750, and in 1772 with alterations by Colman.—Hogarth, ii. 80.

**CONCEIÇÃO** (not *Conceiçam*), **NUNO DA**, born in Lisbon, died in Coimbre in 1737. A Portuguese monk, who became mestre de capella in his convent at Coimbre. His compositions, consisting of hymns, motets, psalms, etc., are preserved by his order.—Fétis; Mendel; do., *Ergänz.*, 67.

**CONCEIÇÃO** (not *Conceiçam*), **PEDRO DA**, born in Lisbon in 1691, died there, Jan. 4, 1712. Composer of vocal music, of which Machado gives the following list: *Musica a 4 coros*, for a comedy; *Loa com musica a 4 vozes*; *Vilhancicos a 3, 4 e 8 vozes*; *A cetera, e solfa de hum villancico*; *In exitu Israel de Egypto a 4 vozes*, fundadas sobre o Canto-Chão do mesmo psalmo.—Fétis; Mendel; *Bibl. Lusit.*, iii., 569.

**CONCERT DANS LE STYLE ITALIEN**, a composition in F major in three movements for clavier by Johann Sebastian Bach, generally known as the Italian concerto. It has long held a prominent place in the repertory of almost all great pianists.

**CONCERTO PATHÉTIQUE**, for piano-forte with orchestra, by Moscheles, op. 93. Published by Haslinger (Vienna). Although less famous than his concerto in G minor, it deserves to be ranked among the composer's best works.

**CONCERTSTÜCK**, for four horns and grand orchestra, by Robert Schumann, op. 86; composed in 1849, first performed in Leipsic, Feb. 25, 1850. First published by Schuberth & Co. (Leipsic, 1851).

**CONCERTSTÜCK**, for pianoforte and orchestra, in G major, by Robert Schumann, op. 92; composed in 1849, first performed by Clara Schumann, Leipsic, Feb. 14, 1850.

## CONCERTSTÜCK

First published by Breitkopf & Härtel (Leipsic, 1852).

**CONCERTSTÜCK** (Concert Piece), in F minor, for pianoforte and orchestra, by Weber, op. 79, composed in Berlin, 1821, dedicated to the Princess Maria Augusta of Saxony, first played by the composer at his concert, Berlin, June 25, 1821; first original edition, full score, Peters (Leipsic). The last and most striking of Weber's compositions for the pianoforte. He conceived the idea as early as 1815 while at Prague, but did not complete it until the morning of the first performance of *Der Freischütz*, June 18, 1821. The exact idea of the composer is expressed in his own words in the biography by his son; it was to give a musical picture of a young knight's parting from his betrothed to go to the crusades, his triumphal return, and joyful meeting with the lady. The piece has long been a favourite with almost all distinguished pianists. Arranged for pianoforte alone by Hans von Bülow.—Benedict, 65; Jähns, 337; Weber, ii. 311; Weitzmann, *Gesch. des Clavierspiels*, etc., 123.

**CONCESSIONE DELLA BEATA VERGINE, LA** (Conception of the Holy Virgin), oratorio, by Alessandro Scarlatti.

**CONCONE, GIUSEPPE**, born in Turin about 1810, died there, June, 1861. Organist; resided in Paris from 1832 to 1848, when he was appointed organist of the Royal Chapel, Turin. His *Leçons de Chant et Vocalises* is much used by professors of singing, and has been translated and issued in many editions. Works: *Un episodio di San Michele*, opera, Turin, 1836; *Comtesse et Bachelette*, duettino pour deux sopranos et piano; *Judith*, scena ed aria, mezzo-soprano, pianoforte; *Les sœurs de lait*, duettino, 2 sopranos, pianoforte, etc.—Fétis; Mendel.

**CONDELL, HENRY**, born in England in the latter part of the 18th century, died in London, June, 1824. Violinist at the Opera, and at Drury Lane and Covent Garden Theatres in the early part of this cen-

tury. Works: *The Enchanted Island*, ballet, 1804; *Who Wins? or the Widow's Choice*, farce, 1808; *Transformation*, do., 1810; *The Farmer's Wife*, 1814; *Glees*, songs, etc.

**CONFORTI, GIOVANNI BATTISTA**, Italian composer of whom little is known. He was the pupil of Claudio Merulo, and published his first work of Madrigals for five voices, at Venice, in 1857.—Fétis; Mendel.

**CONFORTO, NICOLÒ**, Italian dramatic composer, born in the Kingdom of Naples (?) in the early part of the 18th century. Dramatic composer, author of the following operas: *La finta vedova*, Naples, Teatro de' Fiorentini, 1746; *La Nitteti*, text by Metastasio, Madrid, 1756; *Antigono*, London, 1757.—Fétis; do., *Supplément*, i. 195; Mendel.

**CONINCK, JACQUES FÉLIX DE**, born in Antwerp, May 18, 1791, died in Schaerbeek-les-Bruxelles, April 25, 1866. Pianist, pupil in Antwerp of the organists De Trazegnies and Hoefnagels, and at the Paris-Conservatoire of Perne in harmony, in which he won the first prize in 1813. In 1818 he returned to Antwerp, and then went to America as accompanist to Malibran. On his return to Antwerp he founded the Harmonie Society. He published in France pianoforte compositions, concertos, sonatas, airs variés, etc.—Fétis, *Supplément*, i. 195; Riemann.

**CONINCK, JOSEPH BERNARD DE**, born in Ostend, Belgium, March 10, 1827, still living, 1888. Dramatic composer, son of Jacques Félix de Coninck. His *Essai sur l'histoire des arts et des sciences en Belgique*, written when he left college, and crowned by the Société Royale pour l'Encouragement des Beaux-Arts, in 1845, decided him to give up civil engineering for music, and he studied the pianoforte and the organ, counterpoint and harmony, under a distinguished teacher, De Leun, maître de chapelle of St. André. In 1851 he went to Paris, where Auber encouraged him by using several choruses written by



him for Casimir Delavigne's *Paria* in the singing classes at the Conservatoire concerts, and put him under the tuition of Leborne for composition and fugue. He has published many romances, mélodies, and choruses without accompaniment, has brought out an opéra-comique, *Maitre Pathelin*, text by Lajarte, and an operetta, *Le rat de ville et le rat des champs*, both performed at the Tivoli Theatre, Paris. Another, *La fille de Figaro*, was accepted by the Athénée. He has been musical critic of several prominent Paris papers. —Fétis, *Supplément*, i. 195; Riemann.

CONNAIS-TU LE PAYS? See *Mignon*.

CONRAD, JOHANN CHRISTOPH, lived in the 18th century. Organist at Eisfeld, in the Hildburghausen. He published two suites of preludes for the organ (Leipsic, 1772).—Fétis.

CONRAD, AUGUST, born in Berlin, June 27, 1821, died there, May 26, 1873. Dramatic composer, pupil of Rungenhagen in harmony and composition; won several prizes of the Academy in 1840-42, and became organist at the Church of the Invaliden in 1843. After a visit in 1846 to Vienna, where he brought out a symphony with brilliant success, he lived for a time at Weimar intimate with Liszt, was Kapellmeister at the theatre in Stettin in 1849-51, then at the Königstädtisches Theater in Berlin, at Düsseldorf, at Cologne, and since 1856 again in Berlin, successively at Kroll's, at the new Königstädtisches, at Wallner's, and Victoria Theatres. Works—Operas: *Räbezahl*, given in Berlin, 1847; *Musa, der letzte Maurenfürst*, ib., 1855; *Die Braut des Flussgottes*; *Die Sixtinische Madonna*, ib., 1864; *Knecht Ruprecht*, ib., 1865; *So sind die Frauen*, *Im Weinberge des Herrn*, ib., 1867; *Das schönste Mädchen des Dorfes*, ib., 1868.



Many vaudevilles and farces; Five symphonies; Overtures, string quartets; Church music; Dance music for pianoforte and orchestra; Songs.—Fétis; Mendel.

CONRAD, JOHANN GEORG, Kapellmeister at Oettingen, Bavaria, towards the close of the 17th century. He was one of the earliest German dramatic composers; all his operas were produced at the Hamburg Theatre. Works: *Ariadne*, *Diogenes*, and *Numa Pompilius*, 1691; *Jerusalem*, 1692; *Carolus Magnus*, 1692; *Sigismund*, 1693; *Pygmalion*, 1693; *Gensericius*, 1693. —Fétis; Mendel.

CONRADIN. See *Konradin*.

CONRARDY, JULES, born at Liège, Belgium, Jan. 27, 1834, still living, 1888. Organist, pupil of Decharneux. At the age of fifteen he became organist at the Church of Ste. Marguerite, then at St. Servais, and later at St. Antoine, a position he still holds.



In 1853 he studied harmony, counterpoint, and fugue at the Liège Conservatoire, under Daussoigne-Méhul, and in 1857 won the 2d grand prix de Rome, in the grand concours at Brussels, for his cantata, *Le meurtre d'Abel*. On his return to Liège from Rome he began the composition of both church and dramatic music, and in 1864 was appointed professor of solfège at the Conservatoire. Works—Opéras-comiques in one act: *Le père Lajoie*, given at the Théâtre Royal, Liège, 1858; *Annibal et Scipion*, ib., 1860; *Jeanne et Jeannot*, ib., 1861; *Le roi de l'arbalète*, ib., 1862; *Le loup-garou* (prize in 1872 from Société d'Émulation), ib., March 26, 1874. Church music: *Messe solennelle* with grand orchestra; *2 Te Deum*; *Masses* for three and four voices; *Litanies*; *Anthems*, etc. He has published also an album of romances, and dance music for pianoforte.



**CON RAUCO MORMORIO.** See *Rodelinda*.

**CONSECRATION OF SOUND.** See *Weihe der Töne*.

**CONSILIUM, JACQUES,** French composer, early part of the 16th century. His name was probably Latinized by the collectors of motets, according to a custom of the time. In Pierre Attaignant's collection (Paris, 1529-1537) are the following motets for five voices by Consilium, in the seventh, eighth, and eleventh books: *In illa die*; *Cum inducerent*; *Adjuva me, Domine*. They may also be found in the following collections: *Psalmorum selectorum* (Nuremberg, 1538); *Tertius liber cum quatuor vocibus* (Leyden, 1539); *Selectissimæ nec non familiarissimæ cantiones, ultra cent., etc.* (Augsburg, Melchior Kriessten, 1540); *Cantiones septem, sex et quinque vocum* (ibid., 1545); *Livre de danceries à six parties*, (Attaignant, Paris, 1543).—Fétis; Mendel.

**CONSTANTIN,** oratorio, by George Vierling, first performed at Augsburg, Bavaria, in 1887. Given by the Milwaukee (Wisconsin) Musical Society, May 1, 1888.

**CONSTANTIN, TITUS CHARLES,** born in Marseilles, Jan. 7, 1835, still living, 1888. Violinist, played in Paris in the orchestras of the Italiens and the Théâtre Lyrique, and studied at the Conservatoire under Ambroise Thomas from 1858. He received honourable mention in 1861, and the second prize, in 1863, for his cantata, *David Rizzio*, set to words by Chouquet. He was first chef d'orchestre of the *Fantaisies Parisiennes*, where he did much to raise the standard of French opera by producing the works of the best masters, which had given place to the lighter operas then filling the repertories of the Parisian theatres. In 1871 he directed the concerts at the Casino, in 1872 conducted at the Athénée, and, when that closed, at the Renaissance Theatre, and in 1875 at the Opéra Comique. Works: *Bek*, a ballet brought out at the Grand Théâtre de Lyon, 1867; *Le salut*, cantata, 1867; *Dans la forêt*, opéra-co-

mique, 1872; *Rolla*, overture, 1872; *Ouverture villageoise*. The last two were played at the Casino.—Fétis, Supplément, i. 197.

**CONSUME THEM ALL, LORD SABATH!** See *Vertilge sie, Herr Zebaoth*.

**CONTADINA ASTUTA, LA,** Italian intermezzo, music by Pergolesi, represented at the Teatro de' Fiorentini, Naples, 1734. The intermezzo was the original form of the opera buffa.

**CONTE, ANTONIO ERNESTO,** born in Salerno, Italy, Oct. 23, 1826, still living, 1888. Pianist, pupil in harmony of his father and of Giuseppe Barberi, on the pianoforte of Giuseppe Litto and Fenaroli, and in composition of Carlo Assenzio. He is the author of nearly one hundred pieces for the pianoforte, besides a great deal of vocal music; he has also published church music with instrumental accompaniment.—Fétis, Supplément, i. 198.

**CONTE, JEAN,** born in Toulouse, May 12, 1830, died in Paris, April 1, 1888. Violinist, pupil of Carafa at the Paris Conservatoire. He was chef d'orchestre at a small theatre in 1855, when he won the grand prix de Rome for his cantata, *Acis et Galatée*, text by Camille du Locle. During his residence in Rome, he wrote: *Une Messe solennelle* (1856); fragments of an opera, *Isabella di Lara* (1857), and a *Dies iræ* (1858). He became professor of music at Passy on his return, and member of the orchestras of the Opéra and Conservatoire. Works: *Méthode de violon*; several books of duos for violins; pieces for violin and pianoforte; *La charité*, hymne; *Où donc vont les hirondelles*, rêverie; *Le grand veneur*, légende; *La marchande de plaisirs*, chansonnettes; Music for Beppo, opérette, text by Camille du Locle.—Fétis, Supplément, i. 198.

**CONTESA DE' NUMI, LA** (The Quarrel of the Gods), Italian operetta in two parts, text by Metastasio, first set to music by Leonardo Vinci, and represented in the palace of Cardinal de Polignac, Rome, 1729, in honour of the birth of the Dauphin of

## CONTES

France. Scene on Mt. Olympus. Characters represented: Giove, Marte, Apollo, Astrea, La Pace, La Fortuna. The libretto was set to music also by Paisiello, given in Naples, 1773. Of the same title is an Italian opera, text by Giuseppe Prescimonio, music by Caldara, produced at Prague, Oct. 1, 1723.

CONTES D'HOFFMANN, LES (Hoffmann's Tales), opéra-comique in four acts, text by Barbier, music by Offenbach, represented at the Opéra Comique, Paris, Feb. 10, 1881. The libretto is founded on Hoffmann's story, "Der Sandmann," which furnished the motive also for Delibes's *Coppélia*. The orchestration, left unfinished by the composer, was completed by Ernest Guiraud. This opera, Offenbach's last and best work, has been almost entirely laid aside on account of the frightful catastrophe of the burning of the Ring Theater, Vienna, Dec. 8, 1881, during its second representation there.

CONTI, ANGELO, born in Aversa, near Naples, in 1603, died (?). Works: *Libro de' madrigali a cinque voci* (Venice, 1634); *Tre libri de' madrigali a quattro voci* (ib., 1635-1637); *Libro de' motetti da una sino a dieci voci* (ib., 1639).—Fétis; Mendel.

CONTI, CARLO, born at Arpino, near Naples, Oct. 14, 1797, died in Naples, July 10, 1868. Dramatic composer, said to have been the best Italian contrapuntist of his time. He taught counterpoint to Bellini, Lillo, Andreatini, Buonamici, and others. Pupil at the College of Music at Naples from his thirteenth year, he studied first under Tritto and for three years had Zingarelli for his instructor in counterpoint; he afterwards took lessons in composition from Simon Mayr while he resided at Naples. He was professor of counterpoint and composition at the Conservatorio, Naples, in 1846-58; secretary for life of the Academy, ib., and corresponding member of the Institut de France. Works—Operas: *Lo truppe in Franconia*, opera buffa, given at Naples, Teatro S. Sebas-

tiano, 1825; *La pace desiderata*, *Misanthropia e pentimento*, Teatro Nuovo, about 1825; *Il trionfo della giustizia*, ib., 1826; *Gli Aragonesi in Napoli*, ib., 1827; *L'innocenza in periglio*, Rome, Teatro Valle, 1827; *Alexi*, Naples, Teatro San Carlo, 1828; *Olimpiade*, ib., 1829; *Giovanna Shore*, La Milan, Scala, 1830; *L'audacia fortunata*, ib., 1831; Cantata for the inauguration of the bust of the poet Monti, Milan, Teatro Filodrammatico, 1829; 6 solemn masses; 2 Requiem masses; 2 Credo; *Te Deum*; *Magnificat*; several *Dixit*; *Canzone*, with pianoforte.—Fétis; do., *Supplément*, i. 199.

CONTI, CLAUDIO, born at Capracotta, Kingdom of Naples, in 1836, still living, 1888. Dramatic composer, pupil at the Naples Conservatorio under Parisi and Mercadante. His first efforts were in church composition, but his first success was an opera entitled *La figlia del Marinajo*, given at the Teatro Bellini, Naples, in 1864. He devoted himself to teaching, and in 1872 became director of the *Albergo de' Poveri* musical institute. Works: 2 Hymns, sung at the San Carlo in 1859 and 1869; 4 Albums of songs; Collection of pianoforte pieces; 3 melodies for violoncello and pianoforte; *Éloge funèbre*; March for full orchestra, written on the death of Meyerbeer, etc.—Fétis, *Supplément*, i. 200.

CONTI, FRANCESCO BARTOLOMEO, born in Florence, Jan. 20, 1681, died in Vienna, July 20, 1732. Dramatic composer; court theorbist at Vienna in 1701, and court composer from 1713. His first opera, *Clotilde*, Vienna, 1706, was also given in London, 1709, and the songs in it were published separately by Walsh; but his best work was the tragi-comic opera, *Don Chisciotto in Sierra Morena*, performed at the Carnival in Vienna in 1719, and afterwards in German at Hamburg, in 1722. Köchel gives a list of his works performed in Vienna between 1706 and 1732. They number sixteen grand operas, thir-

## CONTI

teen serenades or *festi teatrali*, and nine oratorios, the scores of which, almost entire, are in the Imperial Library and in the archives of the *Gesellschaft der Musikfreunde*, Vienna. Works—Operas: *Clotilde*, London, 1709; *Alba Cornelia*, I Satiri in Arcadia, Vienna, 1714; *Teseo* in Creta, ib., 1715; *Il Finto Policare*, Ciro, ib., 1716; *Don Chisciotto* in Sierra Morena, ib., 1719, and Hamburg, 1722; *Alessandro* in Sidone, Vienna, 1721; *Archelao*, rè di Cappadocia, *Mosè preservato*, ib., 1722; *Penelope*, ib., 1724; *Griselda*, ib., 1725; *Issipile*, ib., 1726; *Galatea vendicata*, ib., 1727; *Il trionfo dell' amor e dell' amicizia*, ib., 1728; *Il martirio di San Lorenzo*, oratorio, Vienna, 1710; *Cantatas*, motets.—Fétis; Mendel; Schilling.

CONTI, GIACOMO, born in the 18th century, died in Vienna in 1804. Italian violinist; first violin in 1790 in the chapel of the Empress Catherine of Russia, and of Prince Potemkin. In 1793 he went to Vienna and became conductor at the Italian opera. His works consist of five concertos for violin; two sets of sonatas for violin; three sets of duos for the same, op. 6, 9, and 10; and a set of solos for violin, op. 8.—Fétis.

CONTI, IGNAZIO, born in Florence in 1699, died in Vienna, March 28, 1759. Church composer, son of Francesco Conti, whom he succeeded in the service of the court of Vienna. Works: *La distruzione di Hai* (1728); *Il giusto afflitto nella persona di Giobbe* (Vienna, 1736); and the following in MS. in the Royal Library at Berlin: *Offertory*, *Meditabar*, for five voices and organ, in score; *Cantata* in C minor, for soprano and continuo, *Dopo tante e tante pene*; *Missa prima*, *Sperabo in te*, 4 voci a cappella; *Missa secunda*, *Adjuva me*, 4 e 5 voci a cappella; *Missa terza*, *Exaudi me*, 4 e 5 voci a capella; *Missa quarta*, *Judica me*, 6 voci a cappella.—Fétis; Mendel; do., *Ergänz.*, 67.

CONTI, NICOLÒ, born in the Kingdom of Naples, lived in the 18th century. Dra-

matic composer, author of the following works given at the Teatro de' Fiorentini, Naples: *L' Ippolita*, 1733; *L' Orlando* (with Matteo Capranica), 1753.—Fétis, *Supplément*, i. 198.

CONTINI, GIOVANNI, flourished in Brescia, middle of the 16th century. He was maestro di cappella of the Cathedral of Brescia in 1550. Published works: *Madrigali a cinque voci*, lib. i.; *Modulationum quinque voc. liber primus*; *Modulationum sex vocum liber primus*; *Introitus et alleluja quinque vocum*; *Hymnos quatuor vocum*; *Threnos Hieremiæ quatuor vocum*; *Misse 4 vocibus concert.* (1560); *Cantiones sex vocum* (Venice, 1565). He must not be confounded with Giovanni Contini, composer of the Roman school, who lived in the beginning of the 18th century, and produced the oratorio, *Il pescatore castigato* (Prague, 1735).—Fétis; Mendel.

CONTIUS, —, born at Rossla, in Thuringia, about 1714, died in Quedlinburg in 1770. Harpist and harpsichordist in the service of the Count von Brühl, Dresden, he retired in 1759 to Sondershausen, where he wrote several church pieces for that nobleman's chapel. In 1762 he entered the service of the Prince of Berneburg, but left it in 1770, and went to Quedlinburg, where he had a government appointment. He wrote several symphonies and some concertos for the harpsichord and the harp which have never been published.—Fétis; Mendel; Schilling.

CONTRASTES, LES, grand duo for two pianofortes, for eight hands, by Moscheles, op. 115. In this composition the musical styles of different countries and times are cleverly imitated. It has been arranged for a single pianoforte for four hands. Published by Kistner (Leipsic).

CONVERSE, CHARLES CROZAT, born, of American parentage, in Warren, Massachusetts, Oct. 7, 1832, still living, 1888. About 1855 he went to Europe and studied at the Leipsic Conservatorium orchestration under Richter, and the pianoforte



## CONVERSI

under Plaidy. In 1857 he returned, and finally settled in Erie, Penn., where he now resides. Mr. Converse is a member of the Erie bar, and has an interest in the Burdett Organ Company; he has published a number of pieces under the pseudonym of Karl Redan. Works: National Overture; Fest-Ouverture, performed by the Brooklyn Philharmonic Society, 1870; 6 German Songs, *Aufmunterung zur Freude*, *Wehmuth*, *Täuschung*, *Ruhe in der Geliebten*, *Die Nachtigallen*, *Der gefangene Sänger* (Leipsic, 1856); *After*, and other vocal quartets; *What a friend we have in Jesus*, hymn, translated into many languages and set to the same tune; *God for Us*, American national hymn, 1887. He has in MS. 2 symphonies, 2 oratorios, several overtures, string quartets and quintets, and many chorals.



**CONVERSI, GIROLAMO**, born at Correggio about 1550, died (?). His pretty madrigal, *When all alone my pretty love was playing*, is well known. He was the author of the following works: *Canzone a 5 voci* (Venice, 1575, reprinted in 1580); *Madrigali a 6 voci* (Venice, 1584).—Fétis; Mendel.

**CONVITATO DI PIETRA, IL**. See *Don Giovanni*.

**CONVITO, IL** (*The Banquet*), Italian opera, music by Cimarosa, represented in Venice, 1782.

**CONZERT IN UNGARISCHER WEISE**, Hungarian concerto for violin and orchestra, by Joseph Joachim, op. 11. The composer's most important and most successful work, a masterpiece among violin concertos.

**CONZERTSTÜCK**. See *Concertstück*.

**COOKE, BENJAMIN**, born in London in 1734, died there, Sept. 14, 1793. Church composer, pupil of Pepusch, whom he succeeded as conductor of the Academy of An-

cient Music in 1752, holding this position until 1789; became organist at Westminster Abbey in 1742, choirmaster in 1757, and lay vicar in 1758; organist of St. Martin's-in-the-Field, 1782. Doctor of Music, Cambridge, 1775, Oxford, 1782. He is especially esteemed in England as a composer of glees, canons, and catches, for which he repeatedly won prizes from the Catch Club.—Grove.

**COOKE, HENRY**, born about 1610, died in London, July 13, 1672. He was educated in the Chapel Royal of Charles I. In 1642 he obtained a captain's commission in the royal army, from which he is generally called Captain Cooke. He taught music under the Commonwealth, and on the re-establishment of the Chapel Royal, in 1660, was made master of the children, and in 1664 was appointed composer of the king's private music for voices. He is the author of several anthems, the words of which are in Clifford's collection, and a processional hymn for the festival of the Knights of the Garter, Windsor, 1661. He also contributed some of the music to Davenant's *Siege of Rhodes*, 1657.—Grove; Mendel; Barrett, *English Church Composers*, 82.

**COOKE, ROBERT**, born in 1768, died in London, Aug. 13, 1814. Organist, son and pupil of Dr. Benjamin Cooke. He succeeded his father as organist of St. Martin's-in-the-Fields, in 1793, and at the death of Dr. Arnold, 1802, he was appointed organist and master of the choristers of Westminster Abbey. He became deranged and drowned himself in the Thames. He is the author of about thirty glees, three of which took prizes at the Catch Club. A collection of eight of them was published by him in 1805. He composed also an *Evening Service*, an anthem, and an *Ode to Friendship*.—Grove; Mendel.

**COOKE, THOMAS SIMPSON**, born in Dublin, Ireland, in 1782, died in London, Feb. 26, 1848. Dramatic composer, pupil of his father and of Giordani; a proficient on several instruments, he was at first



conductor at the theatre in Dublin, then opera-singer in London, where he conducted the orchestras at Drury Lane, Covent Garden, and in 1846-48 the concerts of ancient music. Professor at the Royal Academy of Music; member of the Philharmonic Society. He had a deserved reputation as a singing master, and wrote a treatise on singing, which was much esteemed. Works—Operas: *Frederick the Great*, 1814; *The King's Proxy*, 1815; *The Count of Anjou*, 1816; *A Tale of other Times* (with Bochan), 1822; *The Wager*, or *The Midnight Hour*, 1825; *Oberon*, or *the Charmed Horn*, *Malvina*, 1826; *The Boy of Santillane*, 1827; *The Brigand*, *Peter the Great*, 1829; *The Dragon's Gift*, 1830; *The Ice Witch*, *Hyder Ali*, 1831; *St. Patrick's Eve*, 1832; *King Arthur*, and *the Knights of the Round Table*, 1835; *The five Lovers*; Numerous farces; glees and duets.—Fétis; Grove; Mendel.

COOMBS, JAMES MORRIS, born in Salisbury, England, in 1769, died in Chippenham in 1820. He was a chorister of Salisbury Cathedral under Stephens and Parry, and organist at Chippenham from 1789 until his death. Published works: *Jubilate*, songs, glees, a set of canzonets, and a selection of psalm tunes. *A Te Deum*, composed by him when very young, is still in use.—Grove; Mendel.

COOP, ERNESTO ANTONIO LUIGI, born in Messina, June 1, 1812, died in Naples, November, 1879. Pianist, pupil of a tenor named Lucchini, and of Mario Aspa and Mazza. He became in 1836 professor at the Naples Conservatorio. He published more than one hundred compositions for the pianoforte.—Fétis, *Supplément*, i. 200.

COPERARIO, JOHN, flourished at beginning of the 17th century. He was an Englishman named Cooper, who Italianized his name during a sojourn in Italy; performer on the viol da gamba and the lute. He was musical instructor to the children of James I., and composed, in conjunction

with Lanière, songs for the court masque written by Dr. Campion on the marriage, in 1614, of the Earl of Somerset. His music to the Masque of the Inner Temple and Graye's Inn, was given at Whitehall, Feb. 20, 1612. He composed a set of Fancies for the organ for Charles I., the manuscript of which is still extant, and contributed two vocal pieces to the "*Teares or Lamentacions of a Sorrowfull Soule*," published in 1614 by Sir William Leighton. He was the master of Henry and William Lawes.—Grove; Mendel.

COPPÉLIA, ou *La fille aux yeux d'émail*, ballet in three acts, text by Charles Nuitter and A. Saint-Léon, music by Léo Delibes, first represented in Paris, 1870. The plot is founded on E. T. A. Hoffmann's story, "*Der Sandmann*," the motive of which also served Adolphe Adam in his "*Poupée de Nuremberg* (1852)," and Offenbach in his "*Contes d'Hoffmann* (1881)." The story is funny and the music bright and sparkling. It was given at the Metropolitan Opera House, New York, March 11, 1887.

COPPINUS (Coppino), AQUILINUS, born in Milan, about 1565, died after 1621. Educated at the college of S. Simone, he devoted many years to the study of music, and published a collection of motets, arranged from madrigals by well-known authors, with this title: *Partita della musica tolta de' madrigali di Claudio Monteverde, e d' altri autori, fatta spirituale da Aquilino Coppino* (Milan, 1607).—Fétis.

COPPOLA, GIUSEPPE, born in Naples, about the middle of the 18th century. Author of an oratorio, *L'apparizione di S. Michele Arcangelo sul monte Gargano* (1788); and a cantata, *Gli amanti pastori*, with orchestral accompaniment.—Fétis; Mendel.

COPPOLA, PIER ANTONIO, born at Castrogiovanni, Sicily, Dec. 11, 1793, died at Catania, Nov. 14, 1877. Dramatic composer, pupil of his father and at the Royal College of Music, Naples, but formed himself chiefly by studying the scores of the

## CORA

great masters. Gifted, but hampered by the fact that Rossini was his contemporary, his efforts for the stage, begun in 1816, met with varying success until 1835, when his *Nina pazza* made its way into all the prominent opera-houses of Europe, and even to Mexico. About 1839 he became *mestre de capella* of the royal opera in Lisbon, whither he returned in 1860, having temporarily spent a few years in Italy to bring out new operas. Works—Operas: *Il figlio bandito*, given at Naples, Teatro del Fondo, 1816; *Achille in Sciro*, ib., about 1825; *Artallo di Alagona*, ib., about 1830; *La festa delle rose*, Milan, Genoa, Florence, about 1831; *Nina, o la pazza per amore*, Rome, 1835; *Enrichetta di Baienfeld*, Vienna, 1836; *Gli Illinesi*, Turin, 1837; *La bella Celeste degli Spadari*, Milan, 1838; *Giovanna I., regina di Napoli*, Lisbon, 1841; *Inez de Castro*, ib., 1842; *Il folletto*, Rome, 1843; *Fingal*, Palermo, 1844; *L'orfana guelfa*, ib., 1845; *Il gondoliere di Venezia*, Florence, about 1850; *Il postiglione di Lonjumeau*, etc.; *Masses*, *litanies*, and other church music.—Fétis; Mendel; Riemann.

**CORA** (*Alonzo et Cora*), opera in four acts, text by Valadier, music by Méhul, represented at the Opéra, Paris, Feb. 15, 1791. Subject from Marmontel's "*Incas*," a romance of Peru, in which Cora is the priestess of the Sun. A Swedish opera of the same title, three acts, text by Adlerbeth, music by Naumann, was produced at the opening of the new theatre, Stockholm, Sept. 30, 1782. *Cora, ou La prêtresse du soleil*, music by Cambini, given at the Théâtre de Beaujolais, 1787. *Cora*, opera in three acts, music by Henri Berton, produced at the Académie Royale de Musique, Paris, July, 1789, but the representation was stopped by the revolutionary troubles. *Cora und Alonzo*, music by Lasser, Munich, about 1795. *Alonzo und Cora*, ballet, music by Weigl, Vienna, about 1795; music by Wenzel Müller, Vienna, 1795. *Alfonso e Cora*, music by Simon Mayr, Venice, 1803.

**CORBELLINI, BERNARDINO**, born in Dubino, in the Valtellina, in 1748, died in Naples in 1797. Dramatic composer, pupil at the Conservatorio della Pietà, Naples, under Sala. He wrote several *opere buffe*, among which are: *Astuzie per astuzie*, and *Il marito imbrogliato*. He composed also some canzoni set to poems by Metastasio.—Fétis; Mendel.

**CORBER, GEORG**, German musician, lived about the close of the 16th century. He seems to have been a schoolmaster at Nuremberg. Published works: *Tyrocinium* (1589); *Disticha moralia ad 2 voces*; *Sacræ cantiones*, 4 voc., *fugis concinnatæ* (Nuremberg).—Fétis; Mendel.

**CORBESIER, ANTONIO**, born in Naples, first half of the 18th century. Works—Operas: *Il mercante innamorato, invenzione per musica*, Teatro de' Fiorentini, 1750, and *Il finto innamorato*, 1751.—Fétis, *Supplément*, i. 201.

**CORBETT, SAMUEL**, born at Wellington, Shropshire, England, Jan. 29, 1852, still living, 1888. Organist, pupil of Macfarren and James Coward. Works: *Bethlehem*, cantata; *Sonata for pianoforte*; *Magnificat*, and *Nunc dimittis*; *Anthems*, songs, and part-songs.

**CORBETT, WILLIAM**, born in England in 1669 (?), died in 1748. Violinist, first heard of as a member of Queen Anne's band and leader of the band at the Opera House, London, in 1705. In 1711 he went to Italy and resided many years in Rome, making visits to the principal towns of Italy, amassing rare music and a valuable collection of violins. He returned to England in 1740. By his will he bequeathed his collection to Gresham College, but there being no room for them they were dispersed. Works: *Music to Henry IV.*, 1700; *do. to As you find it*, 1703; *do. to Love Betrayed*, or *The Agreeable Disappointment*, 1703; *Sonata for two violins and bass*, 1705; *do. for two flutes and bass*, 1706; *do.*, 1707; *Six sonatas for two oboes or trumpets, two violins, and bass*; *Twelve*

## CORDANS

concertos for various instruments; Concertos or Universal Bizzarries, composed on all the new Gustos during many years residence in Italy, op. 5 (London, 1741). The last, which consists of thirty-five concertos in seven parts, professes to exhibit the different styles of various countries.—Fétis; Grove; Mendel; Riemann.

**CORDANS, BARTOLOMEO**, born in Venice in 1700, died in Udine, May 14, 1757. A Franciscan monk, he obtained a dispensation from the Pope absolving him from his strict vows, and became in 1735 maestro of the Cathedral of Udine, in Friuli. Before entering upon these duties he had written the following operas, which were performed at Venice: *La generosità di Tiberio* (conjointly with Santo Lapis), 1729; *Silvia*, words by the Count Enrico Bissaro, played at the Teatro S. Mosè, 1730; *La Romilda*, words by Carlo Paganicessa, played at the same theatre, ib., 1731. He had written also the music of the oratorio *San Romualdo*, to the words of the Abbate D. Romano Marrighi, of Imola, which was sung in 1727 by a choir of the monks in the convent of S. Michele di Murano. Cordans was a man of ungovernable temper and eccentric habits. He quarrelled with the canons of his order, and at his death bequeathed much of his MS. music to a goldsmith, with orders to burn it. Only three volumes, containing twelve masses for three voices, were saved. In the archives of the cathedral of Udine is a collection of sixty masses which had passed out of his possession before his death; these are mostly concerted pieces with instrumental accompaniment, and some are for double chorus. There are also more than a hundred psalms, besides motets, etc., in this collection. In *Commer's Musica Sacra* are five masses and five motets for three voices, by Cordans.—Fétis; Mendel.

**CORDELET, CLAUDE**, born in Dijon, date unknown, died in Paris, Oct. 19, 1760. He was maître de musique at the Church of

Saint-Germain l'Auxerrois, Paris, and wrote motets which were sung at the Concerts Spirituels. Fétis, who gives a list of his works, says he had very little talent, and that his church works were severely criticised.—Fétis.

**CORDELLA, GERONIMO**, born in the kingdom of Naples, and lived in the 18th century. He was organist, in 1783, to the Arch-Confraternity of Sant' Anna di Palazzo. His opera, *Faustina*, was given at the Teatro de' Fiorentini, Naples, in 1747.—Fétis, Supplément, i. 201.

**CORDELLA, GIACOMO**, born in Naples, July 25, 1786, died there, Aug. 8, 1846. Dramatic composer; son of Geronimo Cordella and pupil of Fenaroli and Paisiello. He wrote his first cantata, *La vittoria dell' Arca contro Gerico*, at the age of nineteen. He became professor of solfeggio at the Naples Conservatorio, and maestro di cappella of several of the convents of that city, and was for many years director of music at the Teatro San Carlo. His first dramatic attempt was made in the Carnival of 1805, in a farce entitled *Il ciarlatano*, which had great success in Venice, Milan, Turin, and Padua. Works—Operas: *L' isola incantata*, given at Naples, Teatro San Carlo, 1807; *Annibale in Capua*, ib., 1808; *Una follia, opera buffa*, ib., Teatro de' Fiorentini, 1809; *L' avaro*, do., ib., 1810; *I due furbi*, Teatro Nuovo, 1811; *L' azzardo fortunato*, ib., 1812; *Il contraccambio*, Rome, Teatro Valle, 1813; *Il marito disperato*, Naples, Teatro del Fondo, 1814; *Matilde di Lanchefort*, ib., 1815; *Lo scaltro millantatore*, ib., Teatro Nuovo, 1820; *Lo sposo di provincia*, Rome, Teatro Argentina, 1821; *I finti Savojardi* (a revision of *Il ciarlatano*), Venice, Teatro San Mosè, 1822; *Il Castello degli Invalidi*, Naples, Teatro del Fondo, 1823; *Il frenetico per amore*, ib., Teatro Nuovo, 1824; *Alcibiade*, Venice, Teatro Fenice, 1825; *Gli avventurieri*, Milan, Teatro della Canobbiana, 1825; *La bella prigioniera*, Naples, 1826. He left in MS. much church music, consisting of masses,



## CORDER

Dixit, sacred cantatas, etc. Two cantatas, Manfredi, and Partenope, were given at the gala fête at La Scala in 1841.—Fétis; do., Supplément, i. 201; Mendel.

**CORDER, FREDERICK**, born in London, Jan. 26, 1852, still living, 1888. Dramatic composer, pupil of the Royal Academy of Music, where he gained the Mendelssohn scholarship in 1875, and at Cologne of Ferdinand Hiller. He returned to England in 1879, and was appointed conductor of the orchestra at the Brighton Aquarium in 1880. He has translated, together with his brother Henry, the texts of Wagner's later music-dramas into English. Works: *Morte d'Arthur*, opera, op. 3 (1877-79); *Philomel*, do., op. 4 (1879); *The Cyclops*, cantata, op. 5 (1880); *In the Black Forest*, suite for orchestra, op. 1 (1876); *Evening on the seashore*, idyl for do., op. 2 (1876); *Ossian*, overture for do., Philharmonic Society, London, 1882; Songs and part-songs.

**CORELLI, ARCANGELO**, born at Fusignano, near Imola, in the Bolognese territory, February, 1653, died in Rome, Jan. 18, 1713. He studied counterpoint under Matteo Simonelli, and the violin under G. B. Bassani. It has been supposed that he went to Paris, and was driven thence by the jealousy and intrigues of Lulli, but this is more than doubtful; that he travelled through parts of Germany is more certain, for we know that he was in the service of the Elector of Bavaria in 1680. In 1683 he settled in Rome, publishing there his first opus (sonatas for two violins and bass, with organ accompaniment). His reputation was already great at this time. The King of Naples invited him repeatedly to come to that city, but it was only during the later years of his life that he really went there. His success on this visit was brilliant, but one or two trifling mishaps (slips made in trying to read at sight music in an unaccustomed style) so annoyed him that he returned to Rome, feeling that he had disgraced himself. A

similar thing had occurred to him once before in Rome, when he tried to read a passage of Handel's which that master put before him.

On his return, he found that an oboe player (name unknown), and Valentini, the violinist, albeit far inferior artists to himself, had supplanted him

in the admiration of the public, and he fell into a melancholy which did not leave him until his death. He was buried in the Pantheon near Raphael, and a marble monument was erected over his tomb by Cardinal Ottoboni, who had been his chief patron during life. Corelli is certainly one of the greatest figures in the history of violin music. His specific executive power was probably not extraordinarily brilliant, even for his day; his violin parts never run higher than the third position, and present no very great difficulties of any sort. But his style as a player was perfection itself; no one ever understood the true nature of the violin better than he. In composition he was a master; his works are models of elegance and correctness of style, and are especially noteworthy for the way in which they bring out the finest qualities of the violin. Indeed, Corelli occupies very much the position in the history of the violin that P. Emanuel Bach does in that of the piano-forte. Published works: 1. 12 sonate a tre, due violini e violoncello, col basso per l'organo, op. 1 (Rome, 1683); 2. 12 suonate da camera a tre, due violini, violoncello e violone o cembalo, op. 2 (Rome, 1685); 3. 12 suonate a tre, due violini e arciliuto col basso per l'organo, op. 3 (Bologna, 1690, Antwerp, 1681); 4. 12 suonate da camera a tre, due violini e violone o cembalo, op. 4 (Bologna, 1694; an Amsterdam edition has the title *Balletti da camera*); 5. 12 suonate a violino e violone o cembalo, op. 5





## CORETTE

(Rome, 1700; the same arranged by Geminiani as *Concerti grossi*); 6. *Concerti*

*Angelo Corelli*

*grossi con due violine e violoncello di concertino obligati, e due altri violini e basso di concerto grosso ad arbitrio che si potranno radoppiare, op. 6* (Rome, 1712). Several other editions of most of these works have been published since, but all other compositions purporting to be by Corelli are spurious.—Wasielewski, *Die Violine und ihre Meister*, 38; Grove; Fétis.

**CORETTE**. —, lived in Paris, second half of the 18th century. He wrote for the *Opéra Comique*, then the rival of the *Comédie Italienne*. Works: *Les âges*, ballet pantomime; *Le jugement de Midas*; *Nina*, pantomime italienne; *Arlequin Persée*, *Armide*, pantomimes à machines; *Arlequin boulanger*, pantomime en vaudeville; *Diane et Endymion*, ballet pantomime, Paris and London; *Concertos comiques*, *Opéra Comique*; *Les Tricotés*; *Ma mie Margot*; *La béquille du père Barnabas*; *Les pantins*, ballet général; *La tourière*, pantomime. He wrote also the music to *La fête infernale*, by Valois, and of several ballets in the *opéras-comiques* by Pannard, Carolet, Favart, Lagrange, and others.—Fétis, *Supplément*, i. 201.

**CORFE**, ARTHUR THOMAS, born in Salisbury, England, April 9, 1773, died there, Jan. 28, 1863. Organist, son of Joseph Corfe. In 1783 he became a chorister at Westminster Abbey, and he studied the pianoforte under Muzio Clementi. In 1804 he succeeded his father as organist and master of the children of Salisbury Cathedral. He wrote and published: *A service*; *Anthem*, *Lord, thou art become gracious*; *Ordination Hymn*, from Handel's works; *Pianoforte pieces*, songs, glees, etc. He was the author also of a didactic work, "*Principles of Harmony and Thorough Bass*."—Grove; Fétis; Mendel.

**CORFE**, CHARLES WILLIAM, born in Salisbury, England, July 13, 1814, died in Oxford, Dec. 16, 1883. Organist, son and pupil of Arthur Thomas Corfe. He was appointed organist of Christ Church Cathedral, Oxford, in 1846. Mus. Bac., Oxford, 1847; Mus. Doc., ib., 1852; Choragus of the University of Oxford, 1860; retired in 1882 from ill-health. He published some songs, glees, and anthems. His brother, John Davis Corfe (1804–1876), was for many years conductor of the Bristol Madrigal Society, one of the best choirs in England.

**CORFE**, JOSEPH, born in Salisbury, England, in 1740, died in 1820. Chorister in Salisbury Cathedral, gentleman of the Chapel Royal in 1782, and organist and choirmaster of Salisbury Cathedral from 1792 to 1804. He published a volume of cathedral music, consisting of a service, eight anthems, etc.; Three sets of glees of twelve each; *Beauties of Handel*, 154 songs, duets, and trios with pianoforte accompaniment (3 vols., n. d.); Three collections of Scottish songs; Nine vocal trios; *Treatise on Singing* (London, 1791); *Thorough Bass Simplified* (London, n. d.).—Grove; Brown.

**CORIGLIANO**, Cavaliere DOMENICO, born at the Castle of Rignano, Naples, Jan. 17, 1770, died in Naples, Feb. 22, 1838. Vocal composer, studied music at Naples, became a knight of the Order of St. John in 1795, and embarked for Malta two years after. Finding the island in the power of the French under Bonaparte, and the knights dispersed, he returned to Naples and, after the return of King Ferdinand, was for five years commissioner of the royal theatres. Works: *Collection of romances and canzonets* (Naples, 1814); 12 duets for tenor and soprano (Paris, 1818); 12 ariette for soprano (ib.); Four ariette (Milan); *Lira sentimentale*, 36 melodies (Naples, 1822); others published in Florence and Rome. He left also in manuscript a large number of duets, trios, and quartets.—Fétis; Mendel.

## CORIOLAN

**CORIAN, overture in C minor, to Collin's tragedy, of the same title, by Beethoven, op. 62, composed in April, 1807. Dedicated to the poet Heinrich Joseph von Collin. First performed in the Liebhaberconcert, Vienna, December, 1807, and published in 1808. Edition of Breitkopf & Härtel (Leipsic), Beethovens Werke, Ouverturen für Orchester, No. 1. Given by the Philharmonic Society, New York, first time, 1857-58. Collin's tragedy, five acts, was represented in Berlin, 1804.—Thayer, Verzeichniss, 72; Lenz, Beethoven, ii. 62; Schindler, i. 142.**

**CORIANUS, the hero of one of the early Roman legends (a.c. 490?), is the subject of the following operas: Coriolano, Italian opera, music by Cavalli, given in Parma, 1669; by Caldara, Vienna, 1717; by Ariosti, London, 1723; by Treu, Breslau, about 1726; by Graun, Berlin, 1750; by Lavigna, Parma, 1806; by Niccolini, Milan, 1809. Marzio Coriolano, Italian opera, text by Silvani, music by Perti, Venice, 1683; text by Matteo Noris, music by Pol-larolo, Venice, 1698. Cajo Marzio Corio-lano, text by Moniglia, music by Lorenzo Cattani, Pisa, about 1700; music by Jom-melli, Rome, 1744; by Pietro Pulli, Naples, 1745; by Alessandro Radicati, about 1810.**

**CORKINE, WILLIAM, lived in England in 16th and 17th centuries. Lute player and composer. Nothing is known of his life. Published works: Ayres to Sing and Play to the Lute and Basse Violl; with Pavins, Galliards, Almains and Corantos for the Lyra Violl (1610); The Second Book of Ayres, some to sing and play to the Base Violl alone; others to be sung to the Lute and Base Violl with new Corantoes, etc., as also divers new Descants upon old Grounds, set to the Lyra Violl (1612).—Grove; Fé-tis; Mendel.**

**CORNELIUS, PETER, born in Mainz, Dec. 24, 1824, died there, Oct. 24, 1874. Dramatic composer, one of the principal members of the new German school. He was a nephew of Peter von Cornelius the painter, and was intended for the stage,**

**but adopted music as a profession and in 1852 joined the young artists at Weimar who, under Liszt's leadership, were striving to carry out the ideas of Richard Wagner. He undertook to elucidate the new principles in the Neue Zeitschrift für Musik, the or-gan of the party, and composed a**



**comic opera, Der Barbier von Bagdad, of which only a single performance took place, in 1858, but which was revived and much applauded in several cities of Germany in 1886-87. He then went to Vienna and joined Wagner, whom he followed in 1865 to Munich, where he became reader to King Ludwig II. and professor of harmony and rhetoric at the Königliche Musikschule. His opera, Der Cid, was performed at Wei-mar in 1865, and he was at work on Gun-löd, taken from the legends of the Edda, when he died. Among his published works,**

*Cornelius*

**are: Duets for soprano and baritone, op. 6; Lieder-Cyclus,**

**op. 3; Weihnachtslieder, op. 8; and Trauer-chöre, for men's voices, op. 9.—Mus. Woch-enblatt, Autobiography, v. 551; N. Zeitschr. f. Mus. (1887), 517, 531, 542, 551, 574; (1888), 1; Sammlung mus. Vorträge (Breit-kopf & Härtel), ii. 225; Sandberger, Leben und Werke des Dichter-Musikers P. C. (Leipsic, 1887).**

**CORNET, SÉVERIN, born at Valenciennes about 1540, died (?). He studied music in Italy, and was master of the choristers at the Church of Notre Dame, Antwerp, a position he held until his death. His last pupil was Corneille Werdonck. Works: Chansons françaises à cinq, six et huit parties; Madrigali a 5, 6, 7 e 8 voci; Can-tiones musicæ, 5, 6, 7 et 8 vocum (1581);**

## CORNETTE

Motetti a 5, 6, 7 e 8 voci (1582).—Fétis ; Mendel.

**CORNETTE, LOUIS HIPPOLYTE**, born at Amiens in 1760, died there in 1832. Church composer, first instructed at the cathedral of his native city, where he was a choir-boy, then in Paris pupil of the Abbé Duguet. After his return to Amiens he became organist, and later maître de chapelle at the cathedral. He left in manuscript many masses, motets, psalms, hymns, and other church music.—Fétis ; Mendel.

**CORNETTE, VICTOR**, born at Amiens, France, in 1795, died (?). Instrumental composer and virtuoso, son and pupil of the preceding ; then at the Conservatoire, Paris, pupil of Lesueur. As musician of a regiment he took part in the campaigns of 1813-14 in Holland and Belgium, was conductor of a regimental band in the service of the King of Holland in 1815-17, then professor at the Jesuits' College of Saint-Acheul until 1824. Having been a member of the orchestras at different theatres in Paris in 1825-42, and chef d'orchestre at the theatre in Strasburg in 1842-44, he returned to Paris, was chef des chœurs at the Opéra in 1847-48, then entered upon his former position in the orchestra of the Opéra Comique. He was also adjunct organist at Saint-Sulpice, and at the Chapelle des Invalides. Able to play upon most instruments, and having a thorough knowledge of all, he was asked by Paris publishers to write methods for many instruments. He arranged for the pianoforte thirty-nine scores of operas, and church music. Of his own compositions are known : 37 airs variés, for cornet ; 24 duos for do. ; 18 duos for bassoons ; 14 grand studies for cornet ; 6 do. for trombone ; 5 quadrilles for military band ; 2 suites of waltzes for do. ; 150 miscellaneous pieces for different instruments.—Fétis ; Mendel.

**CORNETTI, PAOLO**, born in Rome in the early part of the 17th century. He was a monk of one of the strict orders, and maestro di cappella of the confraternity of

the Holy Spirit at Ferrara. Works ; Motetti concertati a 1, 2, 3, 4, 5, 6 voci, etc. (Venice, 1638). The first part of this collection was reprinted with the title *Sacræ cantiones*, etc., op. 1, lib. i. (Antwerp, 1645).—Fétis ; Mendel.

**CORNU, RENÉ**, born in Paris, April 2, 1792, died there, June, 1832. Pianist, son of a sub-teacher of singing at Notre Dame de Paris ; received his first musical education in the free school of that cathedral ; pupil of Ladurner on the pianoforte, and of Desvignes and Éler in composition. Published works : *Vive Henri IV.*, varié pour piano, op. 3 ; *Chœur d'Iphigénie en Aulide*, varié pour piano, op. 4 ; *Charmante Gabrielle* ; *Varié*, op. 6 ; *Quand le bien-aimé reviendra*, op. 8 ; *God save the King* ; etc. He wrote also a *Messe solennelle*, given at Notre Dame.—Fétis.

**CORONA, LA** (The Crown), Italian operetta in one act, text by Metastasio, music by Gluck, represented at the Imperial Court, Vienna, 1765. Subject, the hunting of the Caledonian boar. Scene in the Caledonian forest. Characters represented : Atalanta, princess of Argos, attendant of Diana and friend of Asteria ; Meleagro, prince of Ætolia, leader of the Caledonian chase ; Climene, attendant of Minerva, sister of Atalanta ; Asteria, sister of Meleagro, attendant of Diana and friend of Atalanta ; Chorus of huntsmen, etc.

**CORONARO, GAËTANO**, contemporary Italian composer, pupil at the Conservatorio, Milan, which he left in 1873. At the annual exercises he brought out, with great success, a lyrical scene entitled, *Un tramonto*, written to words by Arrigo Boito. He was afterwards chosen to compose the music for an opera, *La Créole* ; and a fund having been given by the music publisher Lucca for the best graduate of the Conservatorio, it was awarded to Coronaro, who then visited the great art centres of Europe, Paris, Vienna, Berlin, Cologne, Leipsic, and Dresden. On his return he published a *Vocal Album*, containing six pieces (Milan,



## CORONATION

Ricordi); also, Ninnerella, for violin, with pianoforte (ib.). He was assistant maestro concertante at the Teatro della Scala, 1876.—Fétis, Supplément, i. 202.

**CORONATION ANTHEM**, music by Handel, composed for and performed at the coronation ceremony of George II., Westminster Abbey, Oct. 11, 1727. It is arranged in the original score in four divisions, as follows: I. Zadok the Priest (1 Kings, i. 38–40). II. Let thy deeds be glorious (Ps., lxxxix. 14, 15). III. The King shall rejoice (Ps., xxi. 1). IV. My heart is inditing (Ps., xlv. 1). The MS., in Buckingham Palace, is undated, but the music was rehearsed at Westminster Abbey, Sept. 6, 1727. It was first published by Walsh; reprinted by Arnold; Handel Society (London, 1843–44); Händelgesellschaft (Leipsic, 1863).—Rockstro, Handel, 153; Schœlcher, 78.

**CORONINI, PAOLO**, born at Vincenza in 1796, died Jan. 14, 1875. Violinist; travelled a great deal while young, settled at Trieste in 1828, and became conductor of the orchestra at the Opera, and first violin at the Chapel of St. Just. Works: Collection of scales and mechanical exercises; Exercises with second violin in counterpoint; Melodic scales with adagios; 42 Études, Caprice brillant; 2 Variations on original themes, with orchestra, or pianoforte; Fantaisie à la Paganini; Grand Rondo, with quartet; Polonaise brillante, with orchestra; etc.—Fétis, Supplément, i. 202.

**CORRADINI, NICOLÒ**, born in Bergamo, Italy, maestro di cappella of the principal churches of Cremona about the close of the 16th century. He was also maestro at the Accademia degl' Animosi, Cremona. Published a collection, Canzoni francesi a quattro voci. His most important work is, Motetti a una, due, tre e quattro voci, fra quali ve ne sono alcuni concertati con instrumenti, e con il basso continuo per l'organo, lib. primo (Venice, 1624).—Fétis; Mendel.

**CORREA, Frade MANOEL**, born in Lisbon latter half of the 16th century. Carmelite monk, mestre de capella in 1625 of the Church of Santa Catharina. He was the author of a motet, Adjuva nos, Deus, for five voices, which is preserved in the MS. department of the Library of the King of Portugal. Another Manoel Correa, born at Lisbon about the same time, was chaplain of the cathedral at Seville in 1625. He wrote some motets, which are also preserved in the Library of the King of Portugal.—Fétis; Mendel.

**CORREA, HENRIQUES CARLOS**, born in Lisbon, Feb. 10, 1680, died (?). Mestre de capella of the cathedral at Coimbre. He wrote many masses, motets, and other church music, preserved in the MS. department of the Library of the King of Portugal. A list is given by Machado.—Bibliotheca Lusitania, ii. 446; Fétis; Mendel.

**CORRETTE, MICHEL**, born at St. Germain, France, organist in 1755 of the Collège des Jésuites of the rue St. Antoine, Paris. An enthusiastic admirer of French music; he gave private concerts at which the music of Lulli and Campra was played, together with cantatas of his own, which he accompanied on the harpsichord. He opened a music school, and wrote many elementary works. He was organist to the Duc d'Angoulême in 1780. Works: Les soirées de la ville, cantates à voix seule avec basse continue pour le clavecin (1771); Méthode pour apprendre à jouer de la harpe (1774); Méthode pour apprendre à jouer de la flûte traversière (1788); Le parfait maître à chanter; Méthode pour apprendre facilement à jouer de la quinte ou de l'alto (1782); L'art de se perfectionner sur le violon; Méthode pour le violoncelle contenant les véritables positions (1782); Méthode pour apprendre à jouer de la vielle (1783). These works contain some curious information relating to French music in the middle of the 18th century.—Fétis; Mendel.

**CORRETTE, MICHEL**, fils, son of the preceding, and organist of the Church of the



Temple, Paris. He published *Pièces pour l'orgue dans un genre nouveau, à l'usage des dames religieuses et de ceux qui touchent l'orgue, avec le mélange des jeux et la manière d'imiter le tonnerre* (1786).—Fétis; Mendel.

CORRI, DOMENICO, born in Naples in 1744 (Rome, 1746?), died in London, May 22, 1825. Dramatic composer, pupil in Naples of Porpora, in 1763-67. In 1774 he went to London, where he was a teacher and music publisher. He lived for a while also in Edinburgh, where he conducted the Musical Society. Works—Operas: *Alessandro nell' Indie*, given in London, 1774; *The Travellers*, ib., about 1815. He wrote also two volumes of sonatas for the pianoforte, rondos, and many songs to English, French, and Italian words; and published a *Musical Dictionary* (1798), *Art of Fingering* (1798), *Musical Grammar*, etc. His sons, Montague Corri (1784-1849) and Haydn Corri (1785-1860), were music teachers and composers. His daughter, Sophie Corri (born, 1775), who married Johann Ludwig Dussek, was a singer and harpist.—Fétis; Grove; Mendel; Schilling.

CORRI, PIETRO, born at Naples in the early part of this century, died (?). Dramatic composer, pupil of Donizetti. Works: *Galeotto Manfredi*, given in Rome, Teatro Valle, 1839; *Argia in Atene*, ib., Teatro Argentina, 1846.—Fétis.

CORSAIR, THE, cantata, text by R. E. Francillon, adapted from Byron's poem, music by Frederic Hymen Cowen, composed for the Birmingham (England) Festival, Aug. 29, 1876. Sung by Mlle Tietjens (Gulnare), Mme Lemmens (Medora), Mr. Lloyd (Conrad), and Signor Foli (Seyd).

CORSAIRE, LE (*The Corsair*), opéra-comique in three acts, text by La Chabenaussière, music by Dalayrac, represented at the Théâtre Italien, Paris, March 17, 1783. The success of this, one of Dalayrac's earliest works, decided him to devote himself to a dramatic career. Of a similar title are the following: *Der Corsar*, German opera,

music by Weigl, Vienna, about 1790; and in three acts, by Rietz, Leipsic, 1850. *The Corsair*, English opera, music by Samuel Arnold, London, 1801; by Jonathan Blewitt, London, 1812; and by Christopher Dessel, text after Byron's "*Corsair*," London, 1873. *Il Corsaro*, Italian opera, music by Celli, Rome, 1823; by Pacini, Rome, 1831; by Luigi Arditi, Havana, 1846; by Pappalardo, Naples, 1846; by Misi, Turin, 1847; by Verdi, Trieste, 1848. *La Corsara*, Italian opera, music by Piccinni, Naples, 1772. *I Corsari*, Italian opera, text by Romani, music by Mazzucato, Milan, Feb. 15, 1840. A Danish opera called *The Corsairs*, by Hartmann, was given at Copenhagen in 1836. *Le Corsaire noir*, opéra-bouffe in three acts, text and music by Offenbach, Theater an der Wien, Vienna, Sept. 21, 1872.

CORSAIRE, LE, overture for full orchestra, by Hector Berlioz, op. 21. Dedicated to "son ami Davison." Published by Richault (Paris).

CORSI, BERNARDO, born in Cremona, Italy, lived at the beginning of the 17th century. He published, in 1617, psalms for five voices entitled: *Sacra omn. Solemn. vespertina psalmodia, 5 vocum*, op. 6; *Letanie, antifonie e motetti a 8 voci*; *Psalmi vespertini octo vocum*, op. 7; *Concerti o motetti a 1, 2, 3, 4 voci, con un Magnificat*, op. 5 (1613); *Compieta, motetti e Letanie della B. V. a otto voci*, op. 9 (Venice, 1619).—Fétis; Mendel.

CORSI, GIUSEPPE, maestro di cappella of S. M. Maggiore, Rome, in 1667, according to a collection of motets published in that year, though his name is not found in the Abbate Baini's list of the maestri of that church. He wrote: *Motetti a 2, 3, 4 voci* (Rome, 1667); *Miserere a cinque*; *Motetti a 9*.—Fétis; Mendel.

CORTECCIA, FRANCESCO DI BERNARDO, born in Arezzo early in the 16th century, died in Florence, June 7, 1571. His family settled in Florence when he was very young, whence he has generally been called a Florentine. He was organist in

## CORTELLINI

1531 of the Church of S. Lorenzo, of which he was also a canon, and maestro di cappella in 1541-71 to Cosmo the Great. The oldest of his compositions, nine pieces for four, six, and eight voices, are in a rare work in the Imperial Library, Vienna, entitled: *Musiche fatte nelle nozze dello illustrissimo duca di Firenze, il Signor Cosimo de' Medici*, etc. (Venice, Gardane, 1539). Other works: *Madrigali a quattro voci*, lib. i and ii (ib., 1545, 1547); *Primo libro de' Madrigali a 5 e 6 voci* (ib., 1547); *Responsoria et lectiones hebdomadæ sanctæ* (ib., 1570; but see *Corticcio*); *Residuum cantici Zachariæ* (ib., 1570); *Canticorum liber primus* (ib., 1571). A volume containing thirty-two hymns in 4-part counterpoint is in the Laurentian Library, Florence, and a copy of the madrigals is in Christ Church Library, Oxford.—Grove; Fétis; Mendel.

**CORTELLINI, CAMILLO**, lived at the beginning of the 17th century. Violinist in the service of the municipality of Bologna. From his proficiency on the violin he was called *Il Violino*. Several volumes of his psalms, litanies, masses, and other sacred pieces were published by Vicenti, of Venice.—Fétis.

**CORTESI, FRANCESCO**, Italian dramatic composer, author of the following operas: *Michaela*, Parma, 1855; *L'etra*, Siena, 1857; *Almina*, Rome, 1859; *Le dame a servire*, 1859; *La colpa del cuore*, Florence, Teatro della Pergola, 1870; *Mariulizza*, ib., 1874.—Fétis, *Supplément*, i. 203.

**CORTEZ**. See *Fernand Cortez*.

**CORTICCIO, FRANCESCO**, born in Verona, lived in the second half of the 16th century. He is the author of a collection of madrigals for five voices entitled: *Fiammette dell' amore* (Venice, 1569). It is very probable, says Fétis, that a work published under the name of Cortitius, with the title, *Responsoria et lectiones hebdomadæ sanctæ*, 4 vocum, is by Corticcio and not by *Cortecchia*, although attributed to the latter.—Fétis; Mendel.

**CORTONNA, ANTONIO**, born in Venice, beginning of the 18th century. Nothing is known of his history. He is the author of two operas: *Amor indovino*, given at Venice in 1726; and *Marianne*, ib., 1728.—Fétis; Mendel.

**COSA SENTO ? TOSTO ANDATE**. See *Nozze di Figaro*.

**COSÌ FAN TUTTE** (They all do it), ossia *La scuola degli amanti* (The School for Lovers), opera buffa in two acts, text by Da Ponte, music by Mozart, first represented in Vienna, Jan. 26, 1790. It was written by command of the Emperor Joseph II., but he died before the first performance, and Mozart did not reap from the work the benefits for which he had hoped—the nomination as second Kapellmeister to the court. The libretto is so bad that on its production in Paris, in 1807, the music was fitted to a new text entitled *Le laboureur chinois*. In 1862 it was produced at the Italiens with the original words, and on March 31, 1863, with a new libretto by Michel Carré and Jules Barbier, arranged from Shakespeare's "*Love's Labour's Lost*," entitled *Peines d'amour perdues*; but in the change of the plot, the scene, and the epoch, the noble music of Mozart was spoiled. It was produced at the King's Theatre, London, May 9, 1811; and in 1828, in an English version, as *Tit for Tat*. In Germany it was given under various titles: *Schule der Liebe*, Vienna, 1794; *Die Wette, oder Mädchenlist*, Munich, 1795; *Mädchentreue*, Berlin and Leipsic, 1805; *Die Zauberprobe*, Vienna, 1814; *Mädchen sind Mädchen*, Stuttgart, 1816; *Sind sie treu ?* Stuttgart, 1856; *Weibertreue*, Dresden, 1856; *So machen's Alle*, Carlsruhe, 1860; *Alle wie Eine*, Dresden, 1871.—Hanslick, *Moderne Oper*, 43.

**COSIMI, NICOLÒ**, born in Rome, second half of the 17th century. Violinist, pupil of Corelli (?). He went to London in 1702, and published twelve solos for violin, dedicated to the Duke of Bedford (London, 1706).—Fétis; Mendel.

## COSSET

**COSSET, FRANÇOIS**, born in Saint-Quentin, France, about 1620. He was educated at the free school of Saint-Quentin, became minor canon of the church of Laon, and subsequently maître de chapelle of the Cathedral of Rheims, where he remained four years. Works: *Missa quatuor vocum ad imit. mod.*; *Cantate Domino*; *Missa sex vocum ad imit. mod.*; *Domine saluum fac regem*; *Missa sex vocum ad imit. mod.*; *Surge propera* (1659); *Missa quinque vocum ad imit. mod.*; *Saluum me fac Deus* (1661); *Missa quatuor vocum ad imit. mod.*; *Eructavit cor meum*; *Missa sex vocum ad imit. mod.*; *Super flumina Babylonis* (1673); *Missa quinque vocibus, ad imit. mod.*; *Gaudeamus omnes* (1676); *Missa quatuor vocum ad imit. mod.*; *Exultate Deo* (1682).—Fétis; Mendel.

**COSSMANN, BERNHARD**, born at Dessau, May 17, 1822, still living, 1888.



Virtuoso on the violoncello, pupil of Espenhahn and Karl Drechsler, at Brunswick (1837–40) of Theodor Müller, and in Dresden of Kummer. He then went to

Paris, was a member of the orchestra of the Théâtre Italien until 1846, and made concert tours to Baden-Baden, Berlin, Leipzig, Brunswick, etc. In 1847–48 he was solo violoncellist of the Gewandhaus concerts at Leipzig, and studied composition under Hauptmann; in 1849 he played in London and at Windsor Castle, and for the Philharmonic Society in Dublin. Having spent the following winter in Paris, he was brought to Weimar through Liszt in 1850, and appointed chamber virtuoso and solo violoncellist to the grand duke; in 1866 he went to Moscow as professor at the Conservatory, but returned to Germany in 1870, and settled at Baden-Baden. He is a virtuoso

of the first rank. Works: *Conzertstück*, *Pièces de salon*, *Fantasias* on operatic themes.—Fétis; Grove; Mendel.

**COSSONI, CARLO DONATO**, born in Italy about 1640, died at Gravedona, on Lake Como, Feb. 8, 1700. Organist of S. Petronio, Bologna, and member of the Accademia Filarmonica, ib., until 1671; then maestro di cappella in 1675 of the Metropolitan Church of Milan, a position he resigned about 1686, to accept an ecclesiastical benefice at Gravedona. His works consist of masses, psalms, motets, etc., of which fifty-two, composed in 1665–99, remain in manuscript. The following were published in Bologna: *Lamentazioni*, op. 5; *Salmi a otto voci* (1667); *Salmi concertati a cinque voci e 2 violini*, etc., op. 6 (1668); *Motetti a 2 e 3 voci*, op. 9 (1670); *Canzonette amoroze a voce sola* (1669).—Fétis; Mendel; *Monatshefte für Musikgeschichte*, iii. 49.

**COSTA, AFFONSO VAZ DA**, born in Portugal, close of the 16th century. He went to Rome in his youth, and studied singing and composition under the best masters of the time. On his return to Portugal, he was mestre de capella at Badajoz, and afterwards at Avila. His compositions, which are quite numerous, are preserved in the MS. department of the Library of the King of Portugal.—Fétis; Mendel; Vasconcellos, 60.

**COSTA, Frade ANDRÉ DA**, born in Lisbon, first half of the 17th century, died July 6, 1685. In 1650 he entered the confraternity of the Trinity. He was harpist of the chapel of the kings Dom Affonso VI., and Dom Pedro II., of Portugal, who held him in great esteem. His works are in MS. in the Library of the King of Portugal.—Bibliog. Lusit.; Fétis; Mendel; Vasconcellos, 61.

**COSTA, FRANCISCO DA**, born in (?), died in Lisbon in 1667. His works, all of which are in MS., prove him to have been a thorough musician and clever theorist. For a list of them see Machado—Bibliog.



## COSTA

Lusit., iv. 131 ; Vasconcellos, 62 ; Fétis ; Mendel.

**COSTA, FRANCISCO EDUARDO DA**, born at Lamego, Portugal, May 15, 1815, died in Oporto in 1854. His parents removed in 1822 to Oporto, where he attracted the notice of the Duke of Braganza, who commissioned Costa to write the *Te Deum* to celebrate the return of the king to Oporto (1835). He became leader at the S. João Theatre, organized the first Philharmonic Society of Oporto, and was *mestre de capella* and organist of the Cathedral. He left a quantity of church music, consisting of masses with organ and orchestra ; *Credos* ; *Libera me* ; *Responses*, etc.—Fétis, *Supplément*, i. 204 ; Vasconcellos, 62 ; Mendel, *Ergänz.*, 68.

**COSTA, GIOVANNI PAOLO**, born in Genoa, close of the 16th century. He was *maestro di cappella* at Treviso. He published : *Madrigali a due, tre e quattro voci*, lib. 1 ; *Madrigali a cinque voci*, lib. 1 e 2.—Fétis.

**COSTA, JOÃO EVANGELISTA PE-REIRA DA**, born in Lisbon in 1805, died in Paris in 1830. Dramatic composer ; educated at the patriarchal seminary of Lisbon, which he entered in 1815. He was conductor of the orchestra of the San Carlos Theatre, Lisbon, in conjunction with Mercadante, where he brought out his opera, *Egilda de Provença*, and a cantata, *Tributo à virtude*, in 1827. A quarrel arose between Mercadante and Costa, on account of criticisms upon this opera ; he left Lisbon and went to Paris, where he became intimately associated with Rossini, whose influence is visible in the opera, *Egilda de Provença*, 1828, a superior work which gave great promise. His *Te Deum* for eight voices, written in the same year, was produced in Lisbon, July 24, 1828.—Fétis, *Supplément*, i. 204 ; Vasconcellos, 67 ; Mendel, *Ergänz.*, 68.

**COSTA, Sir MICHAEL**, born at Naples, Feb. 4, 1807 (1806 ?), died in London, April 28, 1884. Dramatic composer, son and pu-

pil of Pasquale Costa, then at the Conservatorio di San Sebastiano pupil of Crescentini in singing, of Giovanni Furno in harmony, of Giacomo Tritto (his grandfather) in counterpoint, and of Zingarelli in composition. In 1829 he went to England to assist at the Birmingham Festival, then visited London, and in 1830 was engaged by Laporte as *maestro al piano* at the King's Theatre, and in 1833 as director and conductor. He was naturalized in 1839, became conductor of the Philharmonic Society in 1846, of the new Italian Opera at Covent Garden in 1847, and of the Sacred Harmonic Society in 1848, in which latter capacity he conducted the Handel Festivals from 1857. Engaged for the Birmingham festival in 1849, he continued to conduct it until 1882 ; in 1871 he was appointed director of music, composer, and conductor at Her Majesty's Theatre. His fame rests chiefly upon his superior powers as a conductor. He was knighted at Windsor in 1868, and decorated with orders from the sovereigns of Wurtemberg, Holland, Turkey, and Italy. Works—Operas : *Il sospetto funesto*, given at the Teatro del Conservatorio, Naples, 1826 ; *Il delitto punito*, ib., 1827 ; *Il carcere d' Ildegonda*, Teatro Nuovo, 1828 ; *Malvina*, Teatro San Carlo, 1829 ; *Malek Adhel*, Paris, Théâtre Italien, 1838 ; *Don Carlos*, London, 1844. Ballets : *Kenilworth*, ib., 1831 ; *Une heure*



à Naples, ib., 1832 ; *Sir Huon*, ib., 1833 ; *Alma*, ib., 1842. Oratorios : *La Passione*, Naples, 1827 ; *Eli*, Birmingham Festival, 1855 ; *Naaman*, ib., 1864. Cantatas : *L' Im-*



## COSTA

magine, Naples, 1825; *The Dream*, London, 1858; *Hymn*, ib., Covent Garden, 1867; do., Berlin, 1869; *Mass for 4 voices and orchestra*; *Dixit Dominus*, for do.; *Three symphonies for full orchestra*; *Songs and miscellaneous music*. — *Athenæum* (1884), i. 576; *Fétis*, *Supplément*, i. 205; *Grove*.

**COSTA, SEBASTIÃO DA**, born at Azeitão, Portugal, beginning of the 17th century, died in Lisbon in 1696. He was mestre de capella to the Kings Dom Affonso VI. and Dom Pedro II.; musician of the Royal Chapel of Dom João IV., and chevalier of the Order of Christ. He left Portugal at the death of this king, intending never to return, but was recalled from Spain by the widowed queen. Many of his compositions are preserved in the Royal Library of Portugal.—*Fétis*, *Supplément*, i. 203; *Vasconcellos*, 71; *Mendel*, *Ergänz.*, 68.

**COSTA E SYLVA, FRANCISCO DA**, born in Portugal (?), died in Lisbon, May 11, 1727. He was canon and mestre di capella of the Cathedral of Lisbon. He left the following works in MS.: *Missa a 4 vozes com todo o genero de instrumentos*; *Miserere a 11 vozes, com instrumentos*; *Motetes para se cantarem as missas das domingos da quaresma*; *Lamentação primeira de quarta feira de Trevas a 8*; *O Texto de Paixão de S. Marcos e S. Lucas a 4*; *Vilhancicos a S. Vincenti, e a Santa Cecilia com instrumentos*; *Responsorios de officios dos defuntos a 8 vozes, com todo o genero de instrumentos*.—*Fétis*.

**COSTAMAGNA, ANTONIO**, born in Milan in 1816, died there, Feb. 17, 1839. Dramatic composer, first studied in his native city, then went to Naples, where he was a pupil of Zingarelli. Works: *E pazza*, given at Piacenza, 1837; *Don Garzia*, Genoa, Teatro Carlo Felice, 1838.—*Fétis*; *Mendel*.

**COSTANTINI, FABIO**, born in Rome about 1570. Maestro di cappella to the confraternity of the Rosary, Ancona, and afterwards of the Cathedral of Orvieto. Works: *Motets for 2, 3 and 4 voices* (1596);

*Motetti*, etc., *Psalmi*, *Magnificat* (Rome, 1618); *Canzoni and Madrigals* (Orvieto, 1621). He published two collections containing motets, airs, and madrigals by Palestrina and others, besides his own (1614, 1621).—*Grove*; *Fétis*; *Mendel*.

**COSTANZI, GIOVANNI**, called Gioannino di Roma, born in Rome, died there, March 5, 1778. A violinist in the service of Cardinal Ottoboni, nephew of Pope Alexander VIII., he became assistant maestro di cappella of S. Pietro in Vaticano in 1754, and full maestro in 1755, a position which he retained until his death. Works: *Carlo Magno*, opera, given in Rome, 1729; a *Miserere*, which was very celebrated; motets for 16 voices preserved in the original MS. in the Pontifical Chapel; *Offertories for four voices*; *Ave Maria for three voices*; *Salve Regina for four voices*; *Dixit for eight voices*; *Te Deum and Magnificat for eight voices*; *Pastoral Mass for four voices*; *Laudate for four voices*; *Regina Cœli for four voices*; *Salve Regina for soprano and chorus*.—*Fétis*; *Mendel*.

**COSTÉ, JULES**, born in Lorraine about 1828, died Nov. 13, 1883. Amateur dramatic composer. His operettas, which Pougny says are of little consequence, have been played in private and in some of the Parisian theatres, in the following order: *Jacqueline*, opéra-comique (with the comte d'Osmond), Théâtre Italien, 1855; *Une pleine eau*, operetta, Bouffes Parisiens, 1855; *La quenouille de la reine Berthe*, Perpignan, 1858; *Les horreurs de la guerre*, operetta, Athénée, 1868; *La paix armée*, operetta, 1868; *Au harem*, ballet, 1873; *Cent mille francs et ma fille*, operetta, Menus Plaisirs, 1874; *Le dada*, 1875; *Les charbonniers*, 1877.—*Fétis*, *Supplément*, i. 206.

**COSTELEY, WILLIAM**, born in Scotland in 1531, died at Évreux, Normandy, Feb. 1, 1606. Organist to Henri II. and Charles IX. He was one of the founders of the society called Puy de musique en honneur de Sainte-Cécile, at Évreux, and its first prince (1571). Some of his compo-

sitions are in the library at Orléans. His chansons à 4 et 5 parties were published by Le Roy et Ballard (1567), who also published his treatise entitled *Musique* (Paris, 1579).—Grove; Fétis; Mendel.

COSYN, BENJAMIN, lived in England in the first half of the 17th century. Composer for the harpsichord. Many of his pieces are extant. He was probably the son of John Cosyn, who published in London, 1585, sixty psalms for four and six voices, in simple counterpoint.—Mendel.

COTTELL, GEORGE LANSDOWNE, born at Bath, England, Sept. 22, 1835, still living, 1888. Pianist, pupil at the Royal Academy of Music; founder and director of the London Conservatory of Music. His compositions for pianoforte and his songs are brilliant and tasteful. He has also written an opera: *The Archers*.

COTTER'S SATURDAY NIGHT, cantata, by Alexander Campbell Mackenzie, composed for the Birmingham (England) Festival, 1888, but not performed.

COTTI-CACCIA, —, Italian dramatic composer, who wrote the words and music of an opera buffa: *Il vino di Barbera*, given at Pignerol in May, 1866. He produced also an operetta, *Don Finocchio*, at Genoa in 1873.—Fétis, Supplément, i. 206.

COTTIN, —, French dramatic composer who wrote two operettas: *Un duo de serpents*, given at the Bouffes Parisiens, 1856, and *La revanche de Vulcain*, Folies Nouvelles, 1856. The latter piece was the first in a new style of French opera, which Offenbach afterwards copied and excelled in, a musical parody on mythological subjects.—Fétis, Supplément, i. 206.

COTTRAU, GUILLAUME, born in Paris in 1797, died at Naples, Oct. 31, 1847. Vocal composer, pupil of Crescentini at Naples, whither he had been taken when four years of age. He made his reputation by the publication of Neapolitan canzoni, which became very popular. He wrote both the music and the words, which were in the Neapolitan dialect. From 1829 to

1845 he published, under the title of *Passatempo musicali*, six collections of canzoni, among the best known of which are: *Fenesta che lucivi*; *Raziella*; *La vedova romana*; *Fenesta vascia e patrona crudele*. A great many other canzoni are in a collection bearing the title: *Eco del Vesuvio, scelta di celebri canzoni napolitane* (Naples). Some are to be found in the second volume of *Échos d'Italie*, published in Paris.—Fétis, Supplément, i. 206; Mendel, *Ergänz.*, 68.

COTTRAU, JULES, born in Naples in 1836, still living, 1888. Son of Guillaume Cottrau, pupil of Luigi Gordigiani in harmony and composition, and of Samuel David, in Paris. He has published about thirty pieces, melodies, canzoni, duets, etc., at Naples and Paris, on Italian words. One of these, *La serenata spagnuola*, was very popular. He has written also some operas: *Une sentinelle perdue*, opéra-comique; *Griselda*, Italian opera, words by Golisciani; *Le roi Léar*; *La princesse Georges*; *La mouche blanche*; none of which have been played.—Fétis, Supplément, i. 207.

COTTRAU, THÉODORE, born in Naples, Nov. 7, 1827, died there, March, 1879. Son of Guillaume Cottrau; studied the pianoforte under his mother and under Filippo Festa, and composition under Pappalardo. Like his father, he was distinguished for his Neapolitan canzoni, among which are: *Io ti vidi a Piedigrotta*; *La Sorrentina*; *Rissa in piazza serra*; *Addio mia bella Napoli*. Some are published in a collection entitled, *Eco del Vesuvio*. Some of the least remarkable were published by the author under the name, Eutalindo Martelli. He was at the head of a musical publishing house, and to him is due the Italian translation of Hérold's chef-d'œuvre, *Le pré aux clercs*, which was brought out in Italy as, *Un duello al pré aux clercs* (Naples, 1872).—Fétis, Supplément, i. 206; Mendel, *Ergänz.*, 69.

COTUMACCI, CARLO, born at Naples in 1698, died there in 1775. Organist,

pupil of Alessandro Scarlatti ; succeeded his fellow pupil Durante as maestro di cappella of the Conservatorio di San Onofrio. His most important works are : Responsori for Holy Week ; Requiem mass for five and eight voices ; Te Deum for two choruses ; Hymn for Pentecost. He wrote also : Regole dell' accompagnamento, and Trattato di contrappunto, which remain in manuscript.—Fétis ; Mendel.

COUCY, REGNAULT (or Raoul) DE, a troubadour living towards the close of the 12th century. From a chronicle of 1380 it appears that he went to the crusades in 1190, with Richard Cœur de Lion, and was killed in 1192. There has been a deal of controversy among the French authors, Fauchet, Mézeray, Laborde, Francisque Michel, and Crapelet, over the life and the true name of this minstrel. Fétis thinks that Francisque Michel has proved that he is no other than the Regnault de Coucy whose romantic history has furnished the subject of several dramas, and which is told in a poem of about 1228, entitled, "Le Roumans dou Chastelain de Coucy et de la dame de Fayel." He is one of the oldest troubadours whose works have been handed down. The Bibliothèque Nationale, Paris, has twenty-four of his chansons with their melodies in the manuscript department. Laborde has published four of his melodies in his "Essai sur la Musique" (Paris, 1780), and several others in a new edition of a work entitled, "Mémoires historiques sur Raoul de Coucy, avec un recueil de ses chansons en vieux langage, et la traduction de l'ancienne musique" (Paris, 1781). Francisque Michel has published, Chansons du Châtelain de Coucy, revues sur tous les manuscrits (Paris, 1830–33). Besides these there are "Mémoires historiques sur la maison de Coucy et sur la Dame de Fayel, par de Bellay" (Paris, 1770) ; and "Histoire du Châtelain de Coucy et la dame de Fayel, publiée d'après le manuscrit de la Bibliothèque du roi," par M. Crapelet (Paris, 1828).—Fétis ; Mendel ; Riemann.

COUNTRY WEDDING. See *Ländliche Hochzeit*.

COUPÉ, H——, born at Bottelaere, near Ghent, June 7, 1827, still living, 1888. The son of a professional musician, he became a pupil at the Conservatoire at Ghent, and won in 1855 the first prizes for singing and harmony. He became assistant maitre de chapelle of the Church of St. Bavon, Ghent, and subsequently maitre de chapelle of the Church of St. Michel. He published piano-forte music first under the signature of C. Henri. Works : Mass for three voices, a set of Seven Cantiques de Noël, and a number of motets for several voices.—Fétis, Supplément, i. 208.

COUPE DU ROI DE THULÉ, LA (The King of Thule's Cup), opera in three acts and four tableaux, text by Louis Gallet and Edouard Blau, music by Eugène Diaz, represented at the Opéra, Paris, Jan. 10, 1873. This work was crowned at the competition opened by the ministre des beaux-arts in 1867. The title is from the song sung by Margarete in Goethe's "Faust." The cup, which is enchanted and gives power to whomsoever possesses it, is left, on his death, by the King of Thule to Paddock, his buffoon, with the injunction to give it to the worthiest. Paddock casts it into the sea. Myrrha, in love with Angus, the prime minister, and hoping to reign with him when the cup is obtained, persuades Yorick, a young fisherman who loves her, to go after it. He precipitates himself into the sea, where, with the aid of Claribel, queen of the waves, who conceives a tender sentiment for him, he obtains the cup and is permitted to return to earth, promising however to rejoin Claribel if he finds Myrrha untrue. Myrrha gives the cup to Angus, and the two are about to be made the sovereigns, when Yorick, invoking the aid of Claribel, triumphs.

COUPERIN, ARMAND LOUIS, born in Paris, Jan. 11, 1721, died in 1789. Son of Nicolas Couperin, nephew to Couperin le Grand. Organist successively to the King,



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to the churches of St. Gervais, St. Barthélemy, Ste. Marguerite, and one of the four organists of Notre Dame. He wrote church music and motets, and published two collections of sonatas and of trios for the harpsichord.—Fétis; Mendel, iii. 7, *Ergänz.*, 69; Riemann.

**COUPERIN, CHARLES**, born at Chaume (Brie), France, April 9, 1638, died in Paris in 1669. One of a family of three brothers, all organists and musicians, and father of Couperin le Grand. He went to Paris while young, and took his eldest brother Louis' place, at the Church of Saint-Gervais, as organist; was talented and died young.—Fétis; Mendel; Schilling.

**COUPERIN, FRANÇOIS**, sieur de Crouilly, born at Chaume, in 1631, died in Paris in 1703. Brother of Louis and Charles Couperin; Organist, pupil of his godfather, Chambonnières. He was organist of the Church of Saint-Gervais from 1679 to 1698. Published works: *Pièces d'orgue consistantes en deux messes, l'une à l'usage ordinaire des paroisses pour les festes solennelles; l'autre propre pour les couvents de religieux et de religieuses; par le privilège du roi* (1690).—Fétis; Mendel.

**COUPERIN, FRANÇOIS** (surnamed *Le Grand*), born in Paris, Nov. 10, 1668, died there, 1733. His father, Charles Couperin, having died in 1669, he studied under Louis Jacques Thomelin, organist of the chapel of Louis XIV. On Dec. 26, 1693, he succeeded to his late teacher's post, his official titles being "chevalier de l'ordre de Latran, organiste de la chapelle du Roy, et professeur de Monseigneur le duc de Bourgogne." He married Marie Anne An-sault, and had two daughters, Marie Anne and Marguerite Antoinette. Both were good organists and clavecinists, the second being the female clavecinist to the King. Fétis



says of Couperin that he combined more fine qualities than any other French organist. Yet his reputation now rests mainly upon his works for the clavecin; indeed he is one of the principal figures in the history of pianoforte and clavecin writing. His influence upon Sebastian Bach is unmistakable. Published works: 1, *Premier livre de pièces de clavecin* (Paris, 1713); 2, *Deuxième livre id.* (ib., 1716); 3, *Troisième livre id., à la suite duquel il y a quatre concerts à l'usage de toutes sortes d'instruments* (ib., 1719); 4, *Quatrième livre id.* (ib., no date); 5, *Les goûts réunis, ou nouveaux concerts, augmentés de l'apothéose de Corelli en trio* (ib., 1717); 6, *L'Apothéose de l'incomparable L—— (Lulli)*, (ib., no date); 7, *Trios for two violins and bass, with figured continuo* (ib., no date); 8, *Leçons des ténèbres à une et deux voix* (ib., no date); 9, *Méthode, ou l'art de toucher le clavecin, y compris huit préludes* (ib.); 10, *Pièces de viole* (ib.). A revised edition of the clavecin suites is edited by Brahms.—Spitta, J. S. Bach, i. 695; Fétis; Mendel.

**COUPERIN, GERVAIS FRANÇOIS**, born about (?), died after 1815. Organist, son and pupil of Armand Louis Couperin. Though not the equal of the rest of his illustrious family, his name procured him the position of organist to the Sainte Chapelle, to the churches of Saint-Gervais, of Saint-Jean, of Sainte-Marguerite, Les Carmes-Billetes, and Saint-Méry. Works: *Sonatas, airs variés, caprices, potpourris, and romances* (Paris); several motets in MS.—Fétis; Riemann, 182; Mendel.

**COUPERIN LE GRAND**. See *Couperin, François* (2d).

**COUPERIN, LOUIS**, born at Chaume in 1630, died in Paris in 1665. Organist, one of three celebrated brothers of a family of musicians; uncle to Couperin le Grand. He went to Paris while young, and was organist to the church of Saint-Gervais and of the King's Chapel. Louis XIII. created a place for him as player on the viol among



## COUPERIN

his chamber musicians. Works: Three Suites de pièces de clavecin in MS.—Fétis; Larousse; Mendel.

**COUPERIN, NICOLAS**, born in Paris, about 1680, died there, in 1748. Organist, son of François Couperin. He was organist of Saint-Gervais for many years, and musician to the Comte de Toulouse. Fétis; Larousse; Mendel.

**COUPERIN, PIERRE LOUIS**, born (?), died in 1789. Organist, son of Louis Armand Couperin, and grandson of Nicolas Couperin. He received all his instruction from his mother and father; was assistant organist to his father at Notre Dame, St. Gervais, St. Jean, the Royal Chapel, and Les Carmes-Billettes. Works: Motets used in many of the French churches; La Romance de Nina, with variations for piano-forte.—Fétis; Larousse; Mendel.

**COUPPEY, FÉLIX LE**, born in Paris, April 14, 1814, died there, July, 1887. Pianist and composer for his instrument, pupil at the Conservatoire, where he took the first prize for pianoforte in 1827, and for harmony in 1828; when only seventeen, he was entrusted by Cherubini with a preparatory class in harmony, in 1837 was appointed titular professor of solfège, and in 1843, professor of harmony. He retired from the Conservatoire in 1886. Works: 12 études expressives (Leipsic, Breitkopf & Härtel); 3 other collections of études. He also published two instructive works: École du mécanisme du piano, and De l'enseignement du piano (Paris, Hachette, 1865).—Fétis; do., Supplément, i. 210.

**COURBOIS, —**, French musician who became known in 1728 by a motet: Omnes gentes plaudite manibus, with trumpets and drums, played at the Concerts Spirituels. He published also a book of cantatas and cantatilles; the Cantata of Don Quichotte, and a book of *Airs à chanter*.—Fétis; Mendel.

**COURCELLE, FRANCESCO**, Italian dramatic composer of the first half of the 18th century, maestro di cappella at the court of

Parma. Works: Nino, given at Reggio, 1720, and Venice, 1732; La Venere placata, Venice, Teatro di San Samuele, 1731.

**COUR DU ROI PÉTAUD, LA**, opéra-bouffe in three acts, text by Adolphe Jaime and Philippe Gille, music by Delibes, represented at the Théâtre des Variétés, Paris, April 24, 1869.

**COURTEVILLE, RAPHAEL**, the younger, born in the second half of the 17th century, died about 1735. Composer, son of Raphael, the elder, who was a gentleman of the Chapel Royal in the reign of Charles I., and died Dec. 28, 1675. The son was appointed organist of St. James's Church, Piccadilly, in 1691. Works: 6 sonatas for two violins; Sonatas for two flutes (about 1685); Many songs, published in various collections in the latter part of the 17th century. He wrote also part of the opera Don Quixote (with Purcell, and others, 1696). John Courteville, probably his brother, was a song writer.—Grove.

**COURTOIS, JEAN**, French composer of the first half of the 16th century. He was maître de chapelle at the cathedral in Cambrai in 1540, and a 4-voice motet of his, Venite populi terræ, was performed by 34 singers at the cathedral on Jan. 20th of that year (not 1539, as Fétis has it), in the presence of Charles V., as he passed through Cambrai on his way to Ghent. Courtois, if not one of the greatest, was still markedly above the composers of the second rank in France in his day. He was a clever contrapuntist, not without very genuine inspiration, but an extreme classicist, and often rather servile imitator of Josquin Deprés's school. Eight of his masses are in the Royal Library at Munich, and one in the library at Cambrai. Motets and other compositions of his are included in the following collections: Fior de' Motetti (Venice, 1539); Selectissimæ . . . Canticiones (Augsburg, 1540); Novum et insigne opus musicum (Nuremberg, 1537); Liber Quartus, XXIX., musicales quatuor, etc. (Paris, 1534); Psalmorum selectorum, etc.

(Nuremberg, 1539); *Cantiones sacræ* (Antwerp, 1546); Three volumes of motets (Lyons, 1532-1538); *Chansons à 4, 5, 6 et 8 parties de divers auteurs* (Antwerp, 1543-1550); *Trente chansons . . . à 4 parties* (Paris); *Trent cinq livres de Chansons nouvelles* (Paris, 1532-1549); *Chansons à cinq et six parties* (Louvain, 1545).—Ambros, iii. 291.

COUSINEAU, PIERRE JOSEPH, born in Paris, about 1753, died in 1824. Lutist and harpist. He was the first to construct a double row of pedals for the harp, an improvement perfected later by Dizi in London, and Érard in Paris; but it was not appreciated at the time, as harp music did not then require any great amount of execution. He was appointed lutist to the Queen in 1788; and he was harpist of the Académie Royale de Musique, until 1812. Published works: *Sept œuvres de Sonates pour la harpe*, op. 1, 2, 5, 7, 10, 13 et 16; *Cinq recueils d'airs variés*; *Deux concertos*, op. 6 et 12; *Deux potpourris*; and a *Méthode pour la harpe*.—Fétis; Mendel; Schilling.

COUSSER (Kusser), JOHANN SIGISMUND, born at Pressburg, Hungary, in 1657, died in Dublin, Ireland, in 1727. Dramatic composer, son and pupil of a musician of Pressburg, and pupil of Lulli in Paris, for six years. On his return to Germany he was Kapellmeister at Wolfenbüttel and at Stuttgart, lived in 1693-97 at Hamburg, where he was director of the Opera, and made two journeys to Italy between 1700 and 1705. He is said to have been the first to introduce the Italian method of singing into Germany. He settled finally in London as a teacher of singing, but went in 1710 to Ireland and became organist in Dublin Cathedral. His published works comprise the operas *Erindo*, given at Hamburg, 1693; *Porus, Pyramus and Thisbe*, ib., 1694; *Scipio Africanus*, ib., 1695; *Jason*, ib., 1697; *Apollon enjoué*, six operatic overtures, and several airs (Nuremberg, 1700); *Heliconische Musenlust*, a collection of airs

from *Ariadne* (ib., 1700); *Ode on the death of Arabella Hunt* (London); *Serenade for the King's birthday* (Dublin, 1724).—Grove; Fétis; Mendel.

COUTINHO, FRANCISCO JOSÉ, born in Lisbon, Oct. 21, 1671, died in Paris, in 1724. Amateur musician, left the following works in MS.: *Te Deum*, for eight choruses (1722); *Mass for four choruses*, with an accompaniment of violins, horns, and drums entitled, *Scala Aretina*.—Fétis; Mendel; Vasconcellos, 73.

COWARD, JAMES, born in London, Jan. 25, 1824, died there, Jan. 22, 1880. Chorister in Westminster Abbey. Organist of the Crystal Palace in 1857-80. He was a performer of great ability. Works: *Anthems*; *Part-songs*; *Ten glees for four and five voices* (London, 1857); *Ten glees, etc.*, (ib., 1871); *Songs*, and miscellaneous music.

COWEN, FREDERIC HYMEN, born at Kingston, Jamaica, Jan. 29, 1852, still living, 1888. Dramatic composer, pupil of Benedict and (1860-65) of Goss, then at the Conservatories of Leipsic and Berlin of Hauptmann, Moscheles, and Reinecke; returned to England in 1868. Gave a series of orchestral concerts, introducing modern English music in 1880; travelled in Europe, 1881-82. Conductor of the London Philharmonic Society, but resigned to accept the direction of the music at the Centennial Exhibition, Melbourne, Australia (Aug. 1, 1888, to Feb. 1, 1889), for which he receives a salary of £5,000. Works: *Garibaldi*, operetta; *One too many*, 1874; *Pauline*, opera, London, 1876; *Music to Schiller's Maid of Orleans*, 1871. Cantatas: *The Rose Maiden*, 1870; *The Corsair*, Birmingham Festival, 1876; *Saint Ursula*, Norwich



Festival, 1881; *The Sleeping Beauty*, Birmingham, 1885; *Ruth*, oratorio, Worcester Festival, 1887; *The Deluge*, oratorio, Brighton Festival, 1878; 4 symphonies, in C minor (1869), in F (1872), in C minor, *Scandinavian* (1880), and *Welsh* (1884); Overture in D minor (1866); Festival Overture, Norwich, 1872; Concerto for pianoforte and orchestra in A minor (1869); Suite de Ballet for orchestra; Sinfonietta in A for do., Philharmonic Society, 1881; Trio in A minor for pianoforte and strings (1868); Quartet in C minor for do. (1869); Pianoforte pieces and songs.

COX AND BOX, English operetta, text by F. C. Burnand after Madison Morton's farce, music by Arthur Sullivan, represented in London, Adelphi Theatre, May 11, 1867.

COZZI, CARLO, born at Parabiago, near Milan, Italy, first half of the 17th century, died in 1658 or 1659. Originally a barber, he devoted himself to the study of music and became organist of S. Simpliciano, Milan. On the visit to that city of Queen Maria Anna of Spain, he presented her with a collection of his church music, and she created him organist of her court. Published works: *Messa et salmi correnti per tutto l'anno a 8 voci piene* (1651); *Con motetti e litanie della B. V. e con due motetti di Michel-Angelo Grancini*; *Compieta a quattro voci* (Milan, 1649).—Fétis; Mendel.

COZZOLANI, CHIARA MARGARITA, lived in the 17th century. She was a nun of the convent of Sta. Radegonda, of the order of S. Benedetto, at Milan, who took the veil in 1620. This is all that is known of her, but her compositions prove that she was a clever musician. Published works: *Primavera di fiori musicali a 1, 2, 3 e 4 voci* (Milan, 1640); *Motetti a 1, 2, 3 e 4 voci* (1642); *Scherzi di sacra melodia* (Venice, 1648); *Salmi a otto voci concertate, Laudate pueri a 4, e Laudate Dominum a voce sola*, op. 3; *Salmi a otto voci concertate, con motetti, e dialoghi a 2, 3, 4 e 5 voci* (Venice, 1650).—Fétis; Mendel.

CRAELJVANGER, K. A., born at Utrecht in 1817, died there, July 30, 1868. Virtuoso on the violin and guitar. He appeared with great success as a singer in the cities of Holland, was director of three musical societies, and conducted the music festival at Cleves, 1852, and Utrecht, 1853. Among his compositions are: Quartet for string instruments; Fantaisies for guitar; Motets; Choruses for male voices; Songs.—Fétis, Supplément, i. 213; Viotta.

CRAMENT, JOHN MAUDE, born at Bolton Percy, Yorkshire, in 1845, still living, 1888. Church composer and organist, pupil of Macfarren, and in Berlin of Haupt and Kiel. Organist of Brompton parish church, London; Mus. Bac., Oxford, 1879. Works: Festival Psalm for solo voices, chorus, and orchestra; Anthems.

CRAMER, FRANZ, born in Munich in 1786, died (?). Instrumental and vocal composer, nephew of Wilhelm Cramer, pupil of Eberle on the pianoforte, of Gerhard Dimler on the flute, and of Josef Grätz in composition; in 1795 he became first flutist in the court orchestra. He wrote several concertos for different instruments, variations, rondos, several collections of songs, an opera, *Hidallan*, and a ballet, which was performed in Munich.—Fétis; Mendel.

CRAMER, JOHANN BAPTIST, born at Mannheim, Feb. 24, 1771, died in London, April 16, 1858. His father, Wilhelm Cramer, who settled in London when Johann was a year old, gave him his first instruction on the violin, pianoforte, and in theory. Johann studied also under Benser, Schröter, and from 1779 to 1781 under Clementi. In 1785 he took a course of thorough bass under C. F. Abel, but his knowledge of theory and composition resulted almost wholly from self-directed studies in the works of Kirnberger and Marpurg. From 1788 to 1828 he made frequent concert tours through Europe, returning at intervals to London. In 1828 he founded the music publishing house of J. B. Cramer & Co. Some time afterwards he spent several



## CRAMER

years in Paris, returning to London finally in 1845. The remainder of his life was passed in retirement. Cramer's reputation as pianist and teacher was deservedly of the very highest.

His compositions are marked by great stoutness of construction and interesting harmony, albeit by a certain dryness. His one undying work is his 84 studies,



which form the fifth part of his *Grosse praktische Pianoforte-Schule*. An admirable, instructive edition of fifty of these studies has been edited by von Bülow. Together with parts of Clementi's *Gradus* and Moscheles's studies, they will probably never be superseded. In the history of the development of pianoforte-playing Cramer's place is intermediate between Clementi and Hummel. Works: 7 concertos for pianoforte and orchestra, op. 10, 16, 26, 37, 48, 51, 56; Sonatas, op. 1-9, 11-15, 18-23, 25, 27, 29, 31, 33, 35, 36, 38, 39, 41-44, 46, 47, 49, 53, 57-59, 62, 63; Marches and waltzes, op. 17; Duet, op. 24; do., op. 34; do., op. 50; Quartet for pianoforte and strings, op. 28; Suite of Studies, op. 30; Nocturne, op. 32; do., op. 54; Studies, op. 40; Duet for pianoforte and harp, op. 45; do., 52; *Dulce et utile*, op. 55; Bravura, op. 60; Quintet for pianoforte and strings, op. 61; Method for the pianoforte in 5 parts.—Grove; Fétis; Mendel.

CRAMER, KASPAR, co-rector of the school of Salzburg, in the first half of the 17th century. He published sixty-nine chorals for four voices with the singular title: *Animæ sauciata medela*, etc. (Erfurt, 1641). Part of these chorals are his own, the others are by various other German composers.—Fétis; Mendel.

CRAMER, WILHELM, born in Mannheim in 1745, died in London, Oct. 5,

1799 (1800?). Violinist, son of Jacob Cramer (1705-1770), a flutist of the celebrated band at Mannheim, and pupil of Johann Stamitz, Sen., and of Cannabich. He was admitted to the band at Mannheim when sixteen years old, and was connected with it until his father's death, when he removed to London. He held many important positions. He was head of the king's band, conductor at the Opera and the Pantheon, the Ancient Concerts, and the Professional Concerts, and he also conducted the Handel Festivals at Westminster Abbey, in 1784 and 1787, and the Gloucester Festival in 1799. He published eight concertos, and several solos and trios.—Fétis; Mendel; Schilling; Wasielewski, *Die Violine und ihre Meister*, 185.

CRAPPIUS, ANDREAS, born at Lüneburg, about the middle of the 16th century. Cantor and composer at Hanover. Works: *Melodiæ epithalamii in honorem nuptiarum Johannis Schneidewein* (Wittenberg, 1568); *Sacræ cantiones 4, et 6 vocum* (Magdeburg, 1581, 1584); *Sacræ aliquot cantiones quinque et sex vocum aptissimæ, tam vivæ voci quam diversis musicorum instrumentorum generibus, harmonia accommodatæ, quibus adjuncta est missa ad imit. cantionis germanicæ*; *Schafft in mir, Gott, ein reines Herz* (Magdeburg, 1581); *Erster Theil newer geistlicher Lieder und Psalmen mit dreyen Stimmen*, etc. (Helmstädt, 1594); *Musicæ artis elementa* (Halle, 1608).—Fétis; Mendel.

CRAS, P—— I——, born Sept. 13, 1795, died in Mechlin, Nov. 4, 1871. Organist, pupil of the Abbé André, canon of the Metropolitan church of Mechlin. He was organist of the church of Saint-Jean at Mechlin in 1817-1840, and afterwards at Sainte-Catherine. His works, which are all for the church, consist of twelve masses; 3 *Tantum ergo*; 3 *Ave Maria*; 12 pieces for organ; etc.—Fétis, *Supplément*, i. 214; Mendel, *Ergänz.*, 70.

CRASSOT, RICHARD, born in Lyons, France, about 1530? died (?). He pub-



## CRAYWINCKEL

lished : *Les psaulmes mis en rime françoise par Cl. Marot et Th. de Bèze, et nouvellement mis en musique à quatre parties par Richard Crassot, excellent musicien, le tout en un volume* (Lyon, 1564). This was published also in a second edition with the title : *Les CL psaumes de David à quatre parties, avec la lettre au long* (Geneva, 1569).—Fétis ; Mendel.

**CRAYWINCKEL, FERDINAND MANUEL MARTIN LOUIS BARTHÉLEMY DE**, born in Madrid, Aug. 24, 1820, still living, 1888. Composer of sacred music, pupil of Bellon, who was a pupil of Reicha. He is *maitre de chapelle* of St. Bruno, Bordeaux, where he has lived since 1825. Among his works, which are in the style of Weber, are : *Deuxième messe, en sol mineur* ; 2 collections of canticles ; 4 messes solennelles for three voices, solos and orchestra, the third one of which was given at Notre Dame, Bordeaux, and by the Society of Saint Cecilia ; 20 motets and Saluts ; 2 collections of canticles ; a *Stabat* ; 5 masses for the principal feasts of the year ; *Antiennes de la sainte Vierge* ; etc.—Fétis, *Supplément*, i. 214 ; Mendel, *Ergänz.*, 71.

**CREATION THE.** — See *Schöpfung*, Die.

**CREDIA, PIETRO**, born at Vercelli, Italy, about the beginning of the 17th century, died in Rome in 1648. Studied at the Collegio degli Innocenti, and became Minor canon of the church of S. Eusebio, and subsequently *maestro di cappella* at the same church. Called to Rome, he became a musician of the Sixtine Chapel, but afterwards retired to the Jesuit College. He left several books of masses and vespers in MS.—Fétis.

**CREIGHTON** (Creyghton), Rev. ROBERT, D.D., born in Cambridge, England, about 1639, died at Wells, in 1736. Son of the Rev. Dr. Creyghton, Bishop of Bath and Wells, who attended Charles II. in exile. He became, like his father, Greek professor at Cambridge, and was appointed canon residentiary and precentor of Wells

Cathedral. He applied himself early in life to the study of church music, and is reckoned among the masters of his time. His anthem, *I will arise and go to my father*, is well known. Several of his services and anthems are extant in the library of Wells Cathedral. Tudway's MS., in the British Mus., contains another and an anthem, *Praise the Lord*.—Grove ; Fétis.

**CREMONESI, AMBROGIO**, lived in Italy, middle of the 17th century. He was *maestro di cappella* at Ortona-a-Mare ; and author of *Madrigali concertati* (Venice, 1636).—Fétis ; Mendel.

**CRÉMONT, PIERRE**, born at Aurillac, France, in 1784, died in Tours, March, 1846. Violinist and clarinetist, pupil at the Paris Conservatoire until 1803, when he travelled in Germany and Russia, where he lived several years as director of the *Théâtre Français* in St. Petersburg. In 1817 he returned to Paris, became assistant conductor of the orchestra at the *Opéra Comique* in 1821, went to the *Odéon* in 1824, where he organized the orchestra for the performance of Italian and German operas. He returned to the *Opéra Comique* as director in chief in 1828, and remained there until 1831, when he went to Lyons to direct the orchestra of the *Grand Théâtre*. Works : *Concerto pour violon*, op. 1 : *Trois marches funèbres pour harmonie militaire* ; *Harmonie pour musique militaire*, liv. 1 et 2 ; *Concerto pour la clarinette*, op. 4 ; *Quatuor pour deux violons, alto et basse* ; *Fantaisies pour violon principal sur l'air, Au clair de la lune, avec violon, alto et basse*, op. 8 ; *Duos pour deux violons, œuvres 10 et 11* ; *Fantaisie pour violon principal sur un air des montagnes de l'Auvergne, avec quatuor*, op. 11 ; *Trois trios concertants pour deux violons et alto*, op. 13.—Fétis ; Mendel.

**CRÉOLE, LA**, opéra-comique in three acts, text by Albert Millaud, music by Offenbach, represented at the *Bouffes Parisiens*, Paris, Nov. 3, 1875. The cast was : Dora, Mme Judic ; René, Mme Van-Ghell ; Antoinette, Mme Luce ; Commandant, Dau-

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bray ; Frontignac, Cooper ; Saint-Chamas, Fugère.

**CRÉQUILLON** (Crecquillon), **THOMAS**, born near Ghent at the beginning of the 16th century, died at Béthune in 1557. Eminent contrapuntist, maestro de capilla to Charles V., at Madrid, about 1544-47, afterwards canon successively at Namur (until 1552), Termonde (until 1555), and Béthune. He ranks with Clemens non Papa, and Nicolas Gombert, among the great musicians of that epoch. His works consist of many masses, motets, cantiones, and French chansons for four, five, and six voices.—Biog. nat. de Belgique, iv. 494 ; Fétis ; Mendel.

**CRESO** (Cræsus), king of Lydia, whose famous interview with Solon is related by Herodotus, is the subject of the following operas : Creso, Italian opera in three acts, text by Minato, music by Antonio Draghi, represented at Vienna, 1678 ; music by Giovanni Legrenzi, Venice, 1681 ; music by Jommelli, Rome, 1743 ; three acts, music by Abos, London, 1758 ; music by Sacchini, Naples, 1765, London, 1775 ; music by Cafaro, Turin, 1768 ; music by Felice Alessandri, Pavia, 1774 ; music by Anfossi, Rome, 1787 ; music by Terziani, Venice, 1788. Krösus, German opera, three acts, text by Bostel, music by Fortsch, Hamburg, 1684 ; music by Reinhold Keiser, same text, Hamburg, 1711, 1730. Creso in Media, music by Joseph Schuster, Naples, 1779. Creso tolto alle fiamme, music by Polani, Venice, 1705.

**CRESPÉL** (Crispel, Chrispel), **JEAN**, Belgian musician, lived in the 16th century, pupil of Johannes Okeghem. Nothing is known of his life, but many of his compositions are in collections published in the second half of the 16th century. Some of his motets are in *Thesaurus Musicus* (Nuremberg, 1564) ; and some of his chansons in *Recueil des fleurs produites de la divine musique* (Louvain, 1569). The first book of a collection of French chansons published at Louvain in 1558, has a chanson of his,

arranged as a canon for four voices : *Fille qui prend facecieulx mary*.—Biog. nat. de Belgique, iv. 499 ; Fétis ; Mendel ; do., *Ergänz.*, 71.

**CRESSONNOIS**, **JULES ALFRED**, born at Mortagne (Orne), France, April 17, 1823, still living, 1888. Pupil of Fessy in harmony, of Georges Kastner in counterpoint and composition ; entered the *Gymnase Militaire* in 1845, became *chef de musique* in 1847, and from that year until 1869 was successively director of music to the *Cuirassiers* of the Imperial Guard, the Guides, and the Gendarmerie. From 1868 he was conductor of the orchestra of the *Champs-Élysées*. Works : *Chapelle et Bachaumont*, operetta, Opéra Comique, 1858 ; Collection of six vocal melodies entitled *Harmonies* (1862) ; 3 do. (1863, 1864, 1865) ; Romances and melodies, such as *le Cavalier et l'Écho*, *Espérance*, *Nuit d'étoiles*, etc. He wrote the music for the comedy *Deidamia*, by Théodore de Banville, performed at the Odéon, 1876.—Fétis, *Supplément*, i. 216 ; Mendel, *Ergänz.*, 72.

**CRESSONNOIS**, **PAUL**, French dramatic composer, son of the preceding, pupil at the Conservatoire of Paris, where he obtained a second accessit for harmony and accompaniment. He is the author of two operettas : *Une nuit à Séville*, 1875, and *Mac-Hulott*, 1877 ; *Hymnis*, opéra-comique, Nouveau Théâtre Lyrique, Nov. 14, 1879.—Fétis, *Supplément*, i. 216.

**CRESTE**, **JULES**, French dramatic composer, contemporary. He is the author of *Trois Sultanes*, words by Favart, given at the Variétés, Paris, 1853 ; and *Les fourberies de Marinette*, Opéra Comique, 1858. He has written also some popular songs.—Fétis, *Supplément*, i. 216.

**CRISPI**, Abbate **PIETRO**, born in Rome about 1737, died there in 1797. Harpsichord player, at first an amateur and then a professor of music. He published some sonatas and concertos in the style of Alberti ; Dr. Crotch included some of his music in his collection.—Fétis.

## CRISPINO

**CRISPINO E LA COMARE**, Italian opera buffa in three acts, text by Piave, music by Luigi and Federico Ricci, first represented in Venice, at the Teatro San Benedetto, Feb. 28, 1850. Scene in Venice, plot original. Crispino, a poor cobbler, whose wife Annetta tries to help him by singing ballads in the street, becomes at last so disconsolate at his ill-luck that he determines to drown himself in a well. As he is about to do this the fairy, La Comare, rises and promises him fortune on condition that he sets up as a doctor. He performs wonderful cures, becomes rich and haughty, ignores his old friends, and quarrels with his wife. La Comare takes him into a subterranean cavern, informs him that she is Death, and so frightens him that he promises amendment, and is finally restored to his family. The underplot, which is commonly omitted, exhibits the love of the Contino del Fiore and Lisetta, the ward of an old miser who, in love with her himself, dies in time to permit their union. Among the best numbers are: "Istorie belle a leggere," a canzonetta in waltz time sung by Annetta; "Troppo do, basta per oro," duet between her and Crispino; "Ma signori, perchè tanta questione?" buffo trio between Crispino and Doctors Fabrizio and Mirolante; and "Piero mio, go qua una fritola," an arietta sung by Annetta. Crispino was first sung in Paris, at the Théâtre Italien, April 4, 1865, with the following cast:

Annetta .....	Signora Vitali.
La Comare .....	Signora Vestri.
Crispino .....	Signor Zucchini.
Il Contino .....	Signor Brignoli.
Dr. Fabrizio .....	Signor Agnesi.
Dr. Mirolante .....	Signor Mercuriali.

A French version in four acts, *Le docteur Crispin*, text by Nutter and Beaumont, was given at the Athénée, Sept. 18, 1869.

**CRISTIANELLI, FILIPPO**, born in Bari in 1587, died (?). He was maestro di cappella at Aquila, kingdom of Naples,

about 1615. He published *Salmi a cinque voci* (Venice, 1626).—Fétis.

**CRIVELLI, ARCANGELO**, born in Bergamo about the middle of the 16th century, died in 1610. He was tenor in 1583 of the Pontifical Chapel, where his compositions were in use for many years. Some of his motets are in Constantini's *Selectæ cautiones excellentissimorum auctorum* (Rome, 1614). He left also masses, psalms, and motets in MS. Three masses for four voices, two for five voices, and a Mass entitled: *Transeunte Domino*, are in the Santini collection.—Fétis; Mendel.

**CRIVELLI, DOMENICO FRANCESCO MARIA**, born in Brescia, Italy, in 1794, died in London, Dec. 31, 1856. Son of Gaetano Crivelli, one of the best Italian tenors (1774–1836). Pupil in singing of Millico, in Naples, and at the Conservatorio di San Onofrio, in accompaniment, of Fennaroli. In 1812 he went to Rome, where he studied under Zingarelli. On his return to Naples, in 1813, he composed several pieces of sacred music, and in 1816 wrote an opera for the San Carlo, the production of which was prevented by the burning of the theatre. He joined his father in London, in 1817, and became noted as a teacher and didactic writer. Works: *Cantata* for three voices with orchestral accompaniment; *La fiera di Salerno*, ossia *la finta capricciosa*, opera buffa; Songs.—Fétis; Mendel.

**CRIVELLI, GIOVANNI BATTISTA**, born at Scandiano, last of the 16th century, died in Modena, March, 1652. He was organist of the cathedral at Reggio, then maestro di cappella of the Santo Spirito, Ferrara, and finally, in 1651, entered the service of Francis I., Duke of Modena, as maestro. Among his works are; *Primo Libro de' motetti concertati a due, tre, quattro e cinque voci* (1626; 2d ed., 1628; 3d, 1635); *Il Primo Libro de' madrigali concertati a due, tre, e quattro voci* (Venice, 1633).—Fétis; Mendel.

**CROATTI, FRANCESCO**, born in Venice about the middle of the 16th century.



He published his first book of masses and motets for five and six voices in that city. Bodenschatz has given one of his motets for eight voices in his *Florilegium Portense*.—Fétis; Mendel.

**CROCE, GIOVANNI DALLA**, called Chiozzotto, born at Chioggia, Italy, about 1550, died in Venice, August, 1609. Pupil of Zarlino, who placed him in the choir of S. Marco, of which he eventually became maestro, succeeding Baldassare Donato in 1603. He was also a priest of S. M. Formosa. Works: *Sonate a cinque* (Venice, 1580); *Il primo Libro de' Madrigali a cinque* (ib., 1585); *Il Secondo, do., con uno a quattro e l'eco* (ib., 1588); *Motetti a otto voci, lib. i.* (ib., 1589); *Il secondo Libro de' Motetti a otto voci* (ib., 1590; these two books were reprinted with this title: *Motetti a otto voci del R. P. Giovanni Croce Chiozzotto, etc.*, ib., 1607); *Salmi a tre voci, Te Deum, Benedictus, Miserere a otto voci* (ib., 1596); *Triaca musicale, containing seven humorous pieces for four, five, six, and seven voices* (ib., 1597); *Canzonette a quattro voci, lib. i.* (ib., 1595); *Vespertinæ omnium, etc.* (ib., 1589); *Messe a cinque voci, lib. i.* (ib., 1596); *Septem psalmi pœnitentiales sex vocum* (ib., 1598); *Sacræ cantiones quinque vocum, Lamentazioni ed Improperie, etc.* (ib., 1603); *Magnificat, motetti a quattro voci* (ib., 1605); *Nove Lamentazioni* (ib., 1610); *Madrigali a sei voci* (Antwerp, 1610); *Cantiones sacræ octo vocum* (Antwerp, 1622); *do., lib. ii.* (ib., 1623). An English collection of his church music is entitled: *Musica Sacra for six voyces* (London, 1608). His madrigal, *Cynthia, thy song and chanting*, is an English favourite. Six of his motets have been published in Mr. Hullah's *Part Music*, and nine in the collection of the *Motet Society*.—Fétis; Grove; Mendel; Riemann.

**CROCIATI IN PTOLEMAÏDE, I** (The Crusaders in Ptolemais), Italian opera, music by Pacini, given in Trieste about 1827.

**CROCIATO IN EGITTO, IL** (The Crusader in Egypt), grand heroic opera, text

by Rossi, music by Meyerbeer, first represented at La Fenice, Venice, 1824. The last opera of Meyerbeer's second or Italian period, and the first in which he revealed his musical genius. It was enthusiastically received, and the composer was called for and crowned upon the stage. One of the best of its numbers is the soprano aria, "Ah! come rapida."—Hanslick, *Moderne Oper*, 140.

**CROES, HENRI DE**, born at Brussels in 1758, still living at Ratisbon in 1811. Son and pupil of Henri Jacques de Croes, like whom he became musical director to the Prince of Thurn und Taxis. Works: *Masses, cantatas, symphonies, concertos, morceaux d'harmonie, etc.*, several of which have been published in Germany.—Fétis; Mendel.

**CROES, HENRI JACQUES DE**, born at Antwerp, bapt. Sept. 19, 1705, died at Brussels, Aug. 16, 1786. At first violinist and assistant maître de chapelle at St. Jacques', Antwerp, he became director of music to the Prince of Thurn und Taxis at Ratisbon in 1729, and went in 1745 (or 1749) to Brussels, where he conducted the choir of the Royal Chapel until 1755, when he succeeded N. de Croes (probably his father) as maître de chapelle to Prince Charles of Lorraine. His works consist of masses, motets, anthems, etc.; symphonies and sonatas for different instruments.—Fétis, *Supplément*, i. 219; Mendel, *Ergänz.*, 72; Riemann.

**CROESUS.** See *Creso*.

**CROFF, GIOVANNI BATTISTA**, born in the beginning of the 19th century, died in Milan in February, 1868. Professor of harmony at the Conservatorio of Milan from 1850 until his death. He wrote an opera buffa, *Quanti casi in un sol giorno*, given at La Scala in 1834; and the music for a ballet, *Giovanni di Leida, ossia il falso profeta*. He published also music for the pianoforte and the harmonium.—Fétis, *Supplément*, i. 219.

**CROFT, WILLIAM**, born at Nether Easington, Warwickshire, England, in 1677,



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died in London, Aug. 14, 1727. He was one of the children of the Chapel Royal under Dr. Blow, and succeeded him at his death, in 1708, as organist of Westminster Abbey and as master of the children and composer to the Chapel Royal. It was in the discharge



of the duties of the latter office that he produced, for the frequent thanksgivings for victories, so many of his noble anthems. He became Mus. Doc., Oxford, July 9, 1713. His *Musica Sacra*, two folio volumes, containing thirty anthems and a burial service, was published in 1724. The two fine tunes of St. Ann's, and St. Matthew's, and a single chant in B minor, will long live in the Anglican Church. In the earlier part of his career he composed for the theatre, and produced overtures and airs for *Courtship à la mode*, 1700; *The Funeral*, 1702; *The Twin Rivals*, 1703; *The Lying Lover*, 1704. Numerous songs of his are in collections of the period. He published also sonatas for both violin and flute.—Grove; Fétis; Mendel; Barrett, *English Church Composers*, 108; *Harmonicon*, 1828, 71.

**CROISEZ, PIERRE**, born in Paris, May 9, 1814, still living, 1888. Harpist, pupil at the Conservatoire of Nadermann on the harp, for which he took the second prize in 1829, and the first in 1831, and pupil of Halévy in composition. After leaving the Conservatoire in 1832, he devoted himself to the study of the pianoforte, for which he has written many *fantaisies*, *caprices*, *thèmes variés*, and *morceaux de genre*, of medium difficulty, intended for pupils.—Fétis; Mendel.

**CRON, JOACHIM ANTON**, born at Podersam, near Saatz, Bohemia, Sept. 29, 1751, died at Osseg, Jan. 20, 1826. Organist, and virtuoso on the harmonica; pupil of the University of Prague, from

which he went to the Cistercian Monastery of Osseg. He was professor at the College of Leitmeritz in 1782, at the Gymnasium in 1788, and at the University of Prague at Kommotau in 1805, where later he became dean of the theological faculty. He was considered a great organist, always improvised, and none of his compositions for the organ were ever written out or published. Only a few works for clarinet and pianoforte are known.—Fétis; Mendel.

**CROSS, MICHAEL HURLEY**, born of American parentage in Philadelphia, Pennsylvania, April 13, 1833, still living, 1888. Organist; studied in Philadelphia harmony and composition under Dr. Meignen, pianoforte and organ under B. Cross, violin under C. Honimann, and violoncello under L. Engelke. He has been organist of the following churches in Philadelphia: St. Patrick's, St. John's, First Baptist, Beth Eden Baptist, The Cathedral, and Holy Trinity. He is, or has been, also leader in that city of the Abt Society, the Orpheus Club, the Arion Society, the Beethoven Society, The Cecilian, and The Eurydice. Works: *Masses* and other church music; *Pianoforte compositions*; *Quartets* and other concerted music; *Songs*.

**CROTCH, WILLIAM**, born in Norwich, England, July 15, 1775, died in Taunton, Dec. 29, 1847. Organist of remarkable precocity, performing in London in 1780, when only five years old. Dr. Burney published an interesting



account of him, which was communicated to the Royal Academy and printed in the *Philosophical Transactions* in 1779. He went in 1786 to Cambridge as assistant to Dr. Randall, organist of Trinity and King's College, and at fourteen composed an

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oratorio, *The Captivity of Judah*, performed at Trinity Hall, Cambridge, in 1789. In 1788 he went to Oxford, and in 1790 was appointed organist of Christ Church, and in 1794 Mus. Bac. He succeeded Dr. Philip Hayes in 1797, as organist of St. John's College and professor of music in the University, and became Mus. Doc. in 1799. From 1800 to 1804 he delivered lectures in the Music School. He produced his oratorio, *Palestine*, and published a treatise on the Elements of Musical Composition in 1812. About 1820 he was appointed music lecturer at the Royal Institute, London, and on the establishment of the Royal Academy of Music, in 1822, he was made its principal. In 1834 he produced a second oratorio, *The Captivity of Judah*, entirely different from his earlier composition, and conducted the Royal Musical Festival at Westminster in the same year. Among his other works are: Ten anthems, some chants, several glees, fugues, and concertos for organ. His ode, *Mona on Snowden calls*, his glee, *Nymph with thee*, and his motet, *Methinks I hear the full celestial choir*, for bass solo and chorus, were very popular. He published works on thorough bass and harmony, and résumés of his lectures at Oxford.—Grove; Fétis; Larousse; Mendel; Schilling; Riemann; Barrett, *English Church Composers*, 157; *Harmonicon*, 1831, 3.

**CROUCH, FREDERICK WILLIAM NICHOLLS**, born, of English parentage, in London, July 31, 1808, still living, 1888. His grandfather, William Crouch, was organist of Old Street Road Church, St. Luke's parish, and of Clapham Rise Church, Surrey; his father was Frederick William Crouch, violoncellist and composer. He studied music under his grandfather and father, and the violoncello under Bochsá, and about 1822 entered the Royal Academy of Music in London, where he had as teachers Dr. Crotch and Thomas Attwood in harmony, William Hawes in English singing, Richard Lindley in violoncello

playing, and Crivelli in Italian singing. He made his first public appearance at the Royal Coburg Theatre, London, when nine years old; in 1820 he played in the orchestra at the coronation of George IV.; was a member of Queen Adelaide's private band until it was abolished in 1832, on the passage of the Reform Bill, and sang at one time as chorister in Westminster Abbey and St. Paul's Cathedral.



After living as a concert singer and vocal teacher in Plymouth, he became in 1838 supervisor in D'Almaine & Co.'s music-publishing house, London, serving also as violoncellist at Drury Lane, Covent Garden, and the Haymarket Theatres. In 1849 he went to New York and served as violoncellist at the Astor Place Opera House, thence went to Boston, and in 1850 to Portland, Me., where he produced Rossini's *Stabat Mater* with his own translation. In 1856 he removed to Philadelphia, where he conducted Mrs. Rush's Saturday Concerts, and brought out Méhul's *Joseph* and his Brethren; he afterwards went to Washington, D. C., as choir-conductor of St. Matthew's Church, in which Palmer (later known as Heller, the magician) was the organist. Crouch and Palmer established in Washington an Academy of Music, which failed, and Crouch went to Richmond, Va., where he sang first bass in the choir of St. Paul's Church. He served during the civil war in the Confederate army, and after its close settled in Baltimore, Md., where he was for many years well known as a teacher of music, and where he still resides. Within a few years he has had conferred upon him the certificate of fellowship, and a medal for musical composition, by the Society of Letters, Arts, and Sciences of London. Having become reduced in circumstances through sickness and other misfortunes, a

testimonial concert was given him in Baltimore, May 30, 1883, and about the same time he became the legally adopted father of a friend who wished to alleviate his condition. Though remembered principally for his Kathleen Mavourneen, all Crouch's music is refined and shows him to be possessed of a fund of melody, and of considerable artistic merit. Works: *Sir Roger de Coverley*, opera (MS.); *The Fifth of November, 1670*, opera (MS.). Collections: *Echoes of the Lakes*; *Twenty-four Irish Songs*, poetry by Mrs. Crawford (1840, containing Kathleen Mavourneen); *Songs of Erin*, poetry by D. Ryan; *Echoes of the Past*; *Bardic Reminiscences*; *Songs of the Past*; *Songs of the Olden Time*; *Songs of a Rambler*; *Songs of the Parish Wake*; *Songs of the Seasons*; *Songs of the Abbeys and Cathedrals*; *Songs of Shakespeare*; *Songs of a Voyager*; *Songs of the Bard*, and other collections; *Songs*, etc. He is the author also of a *Complete Treatise on the Violoncello* (London, 1827).

CROW, EDWIN JOHN, born at Sittingbourne, England, Sept. 17, 1841, still living, 1888. Organist, pupil of John Larkin Hopkins at Rochester Cathedral, of John Hopkins, Dr. Steggall, and of Banister. Organist, successively, of three churches at Leicester, 1861-73, and since 1873 of Ripon Cathedral. Mus. Bac., Cambridge, 1872. Mus. Doc., 1882. Works: *Church Oratorio for harvest time*; *The 146th Psalm*, for voices and orchestra; *Communion Service in F*; *Morning Service in C*; *Evening Services in G, A, and D*; *Music for masonic ceremonies*; *Hymns, chants, etc.*; *Orchestral and organ works*; *Pianoforte music*.

CROWN DIAMONDS. See *Diamants de la couronne*.

CROWN WITH FESTAL POMP, chorus in D major, in Handel's *Hercules*, Part i.

CROWNED WITH THE TEMPEST. See *Ernani*.

CROZE, FERDINAND DE, born in Marseilles, about 1828, still living, 1888. Pian-

ist, who began teaching early in life. He is a prolific writer of pianoforte music, and has published at least a hundred and fifty compositions, such as caprices, études, rêveries, sérénades, etc.—Fétis, *Supplément*, i. 220.

CROZE, J—— B——, French dramatic composer, contemporary. His opera entitled: *Louise de Charolais*, was given in Marseilles in 1854. Others which have not been produced are: *Harold*, opéra fantastique, and *La Moabite*, opéra biblique, though the latter was given by a society of amateurs at Marseilles. He has published also music for the pianoforte and violin, songs, and dance music.—Fétis, *Supplément*, i. 220.

CRUDEL, PERCHE FINORA. See *Nozze di Figaro*.

CRÜGER, JOHANNES, born at Gross-



Breesen near Guben, Prussia, April 9, 1598, died in Berlin, Feb. 23, 1662. He was educated at the Jesuit College of Olmütz, at the school of poetry at Ratisbon, and the University of Witten-

berg, and was cantor of the church of St. Nicolaus, Berlin, from 1622 until his death. Works: *Meditationum musicarum Paradisus primus, oder Erstes musikalisches Lustgärtlein*, for three and four voices (Frankfort, 1622), and *Med. mus. Parad. secundus* (Berlin, 1626); a collection of *Magnificata* in German, in two and eight part harmony written in all the eight modes; *Praxis pietatis melica*, for four voices and two instruments, a collection of Lutheran hymns (Leipsic, 1649; 30th ed., Berlin, 1703). The best known numbers in this collection are: *Nun danket alle Gott*; *Jesu meine Zuversicht*; *Jesu meine Freude*; and *Schmücke dich, O liebe Seele*. His *Recreationes musicae, das ist neue poetische Amörosen*, contained thirty-two pieces (Leipsic,



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1651). Among his theoretical works are, *Synopsis musica* (Berliu, 1624); a method for thorough bass; *Precepta musicæ practicæ figuralis* (ib., 1625); *Quæstiones musicæ practicæ* (ib., 1650).—Fétis; Mendel; Riemann; Winterfeld, *Der evang. Kirchengesang*, ii. 159.

**CRUSADERS, THE**, or *The Old Man of the Mountain*, English opera in three acts, text by Saint-Georges, music by Julius Benedict, represented at Drury Lane, London, 1846, and in Munich, 1853. The old man is the chief of the sect of Assassins. *Die Kreuzfahrer* (The Crusaders), text by Kotzebue, music by von Seyfried, given in Vienna, 1809; music by Reichardt, same text, Germany, 1810; Romantic opera in three acts, text by Ziegler, music by Georg Krempelsetzer, given in Munich, Feb. 17, 1865. *Der Kreuzfahrer*, romantic opera in three acts, text by the composer and his wife Marianne, music by Louis Spohr, given in Cassel, Jan. 1, 1845. *La Croisée*, opera in two acts, music by Cambini, Beaujolais, 1785. *The Crusade*, English historical opera, music by William Shield, Covent Garden, London, 1790.

**CRUSADERS, THE**, cantata by Gade. See *Kreuzfahrer*, *Die*.

**CRUSELL, HENRIK BERNHARD**, born at Nystad, Finland, Oct. 15, 1775, died at Stockholm in July, 1838. Clarinet player, self-taught until 1791, when he received his first instruction at Stockholm, then in Berlin (1798) pupil of Tausch, the elder, and in Paris (1803) of Berton and Gossec in composition. In 1811–12 he made several concert tours, and afterwards became musical director of the two royal guard regiments at Stockholm. Works: Concerto for clarinet, op. 1; *Idem*, op. 5; Concerted symphony for clarinet, horn, and bassoon, op. 3; Quartets for clarinet, violin, viola, and bass, op. 2, 4, 7, and 8; Duos for two clarinets, op. 6; *Divertissement* for oboe with quartet, op. 9; Twelve German songs, with pianoforte accompaniment, op. 10 (Leipsic).—Fétis; Mendel.

**CRUZ, FELIPPE DA**, born in Lisbon, beginning of the 17th century. A clerk in the monastery of Palmella, Portugal, he at first taught music in Lisbon, and then went to Madrid, where he became almoner to Philip IV. He was recalled to Portugal by João IV., who made him his *mestre de capella*. The following works are in the MS. department of the Royal Library at Lisbon: A mass for ten voices on the Portuguese song, *Quel razon podeis vos tener para no me querer*; another mass on the song, *Solo regnas tu en mi*; *Psalmos de vespersas, e completos a 4 coros*; *Motete de defuntos*; *Dimitte me*, a 12; *Motete, Vivo ego*, a 5; *Vilhancicos, a diversas vozes*.—Fétis; Mendel; Vasconcellos, 75.

**CRYSTAL STREAMS IN MURMURS FLOWING**, soprano air in G major, of *Susanna*, in Handel's *Susanna*, Part II.

**CUDMORE, RICHARD**, born in Chichester, England, in 1787, died in Manchester, January, 1841. Violinist, pupil of James Forgett, organist in Chichester, and later of Reinagle and Salomon. After playing in the orchestra of the Italian Opera, London, he resided in Chichester in 1779–1808, and then returned to London to study the pianoforte under Woelffl, and became a member of the Philharmonic Society's band. He afterwards lived in Manchester as leader of the Gentlemen's Concerts. Works: *Martyr of Antioch*, oratorio; Concertos for violin; Concertos for pianoforte; Songs, etc.—Grove; Fétis.

**CUÉLLAR Y ALTARRIBA, RAMON FELIX**, born in Santiago, Spain, close of the 18th century, died Jan. 7, 1833. Organist, chorister in the Church of La Seu at Saragossa, pupil of Garcia, called *l'Espagnolet*. He became *maestro de capilla* of the Cathedral of Oviedo in 1817, chamber-musician to the king, and finally organist of the Metropolitan Church of Santiago until his death. Works: Sixteen masses; Nine Psalms; Five Magnificats; Lamentations; some *Te Deum*, and a great many canticles and motets, which are scattered throughout



the churches of Spain, particularly those of Saragossa.—Fétis, Supplément, i. 220; Mendel, Ergänzt., 72.

**CUI (Kui), CÉSAR**, born at Wilna, Jan. 6, 1835, still living, 1888.



Dramatic composer, pupil of Moniuszko and of Balakirev. In 1864–68 musical critic of the St. Petersburg Gazette, he warmly embraced the cause of Schumann, Berlioz,

and Liszt, and in 1878–79 published in the Paris *Revue et Gazette Musicale* a series of articles, *La Musique en Russie*. As a composer he belongs to the young Russian school. By profession a military engineer, he was educated at the Imperial Academy of Engineering in St. Petersburg, where he afterwards became successively instructor, adjunct-professor, and professor of fortification, on which he has also written a treatise and a history. Works—Operas: William Ratcliff, given at St. Petersburg, 1869; The Prisoner in the Caucasus, ib., 1873; Angelo, ib., 1876; The Mandarin's Son, ib., 1878; Two Scherzos and a Tarentelle for orchestra; Suite for pianoforte and violin; more than fifty songs.—Fétis, Supplément, i. 220; Riemann.

**CUMMINGS, WILLIAM HAYMAN**, born at Sidbury, Devon, England, in 1835, still living, 1888. A member when very young of the choir of St. Paul's, and later of the Temple Church, London, he became organist of Waltham Abbey, and later tenor singer in the Temple, Westminster Abbey, and the Chapel Royal. He is professor of singing in the Royal College for the Blind, Norwood, London. Works: The Fairy Ring, cantata; Te Deum, Jubilate, Sanctus, etc., in D; O Lord, give ear, anthem; Glees; Songs; Part songs, etc. He is the author also of The Rudiments of Music

(London, 1877); Purcell, in Great Musicians' series (ib., 1882); and contributions to English musical history.

**CUNIEWICZ**, —, Polish composer, contemporary. He is the author of a celebrated lyric and symphonic work entitled: *La Captivité Babylonienne*, produced at Lemberg, Feb. 3, 1867. This important work was divided into six parts, as follows: *Aux fleuves de Babylone*; *La prière*; *Les orphelins de la Judée*; *Chœur des prêtres*; *Le départ*; *L'arrivée au pays de la Judée*.—Fétis, Supplément, i. 220.

**CUPIS, JEAN BAPTISTE**, born in Paris in 1741, died (?). Violoncellist, pupil of his father and of Berteau. When twenty years old he was one of the ablest violoncellists in France. He left the orchestra at the Opéra in 1771, and after travelling in Germany, went to Italy, where he married the celebrated singer Giulia Gasparini, and went with her in 1794 to Milan. Works: Premier concerto pour violoncelle, avec accompagnement d'orchestre; Deuxième concerto, Air de l'Aveugle de Palmyre et menuet de Fischer, variés pour le violoncelle avec deux violons, alto, basse, deux hautbois, et deux cors; Petits airs variés pour 2 violoncelles, Nos. 1 à 3 (posthumous, Paris); Méthode nouvelle et raisonnée pour apprendre à jouer du violoncelle, où l'on traite de son accord, de la manière de tenir cet instrument, etc. (Paris).—Fétis; Mendel.

**CUPRÉ, JEAN DE**, French composer of madrigals, living at Heidelberg at the beginning of the 17th century. He published: *Livre premier, contenant trente madrigals à cinq voix, nouvellement mises en lumière par Jean Cupré, musicien et maistre d'eschole au Palatinat, à Heidelberg (Frankfort-on-the-Main, 1610)*.—Fétis; Mendel.

**CURCI, GIUSEPPE**, born in Barletta, Italy, June 5, 1808, still living, 1888. Pupil at the Conservatorio of Naples from 1823; studied harmony under G. Furno, counterpoint and fugue under Raimondi and Zingarelli, and singing under Cres-

centini. While at the Conservatorio he wrote two masses for four voices and orchestra; two operettas, *Un' ora di prigionie* and *Il matrimonio conchiuso per le bugie*, played at the Conservatorio Theatre; an opera buffa, *Il medico e la morte*, performed in 1833 at the Teatro Nuovo; another, *I dodici Tabarri*, in 1833, at the Teatro del Fondo; and composed a cantata, *Ruggiero*, for a grand gala representation at the San Carlo, Jan. 1, 1835. On leaving the Conservatorio, he went to Milan, then to Turin, where he brought out *Il proscritto*, 1837; to Venice, where he gave *Don Desiderio*, and *L' Uragano*, a scena played by the Società Filarmonica. He lived several years at Vienna, where he became famous as a professor of singing, travelled in Germany and Belgium, and resided in Paris from 1848 to 1856, when he returned to Barletta. Other works: Six masses for three or four voices with organ, quartet, and orchestra; over sixty religious compositions with organ or orchestra; Funeral mass for three voices and orchestra; *Piccolo solfeggio*, *Il Bel Canto*, two collections of solfeggi, etc.—Fétis, *Supplément*, i. 221; Mendel, *Ergänz.*, 72.

**CURCIO, VINCENZO**, born in Naples, lived in the second half of the 18th century. He was the author of an opera, *I sciocchi presuntuosi*, given at Naples in 1776.—Fétis, *Supplément*, i. 221.

**CURIOSO INDISCRETO, IL**, Italian opera, music by Anfossi, first given at Milan in 1778. On its performance in Vienna in 1783, Mozart added three new songs to it (Köchel, 418, 419, 420), two for Madame Lange and one for Adamberger. The last one was not sung. An Italian opera of the same title, music by Gherardesca, was given at Lucca in 1764.

**CURSCHMANN, KARL FRIEDRICH**, born in Berlin, June 21, 1805, died at Langfuhr, near Dantzic, Aug. 24, 1841. Tenor singer, pupil at Cassel of Spohr and Hauptmann in harmony and composition for four years; settled in Berlin and made occasional concert tours in Germany,

France, and Italy. He was the favorite song writer before Schumann, and his Lieder are full of melody, and rather superior to other compositions of his time. Some of them are still great favorites, which speaks well for their intrinsic merit. His collected Lieder comprise eighty-three solos and nine songs in two and three parts (Berlin, 1871). His song, *In every opening flower*, and his trios, *Ti prego*, and *Addio*, have always been popular. He composed also two canons for three voices, op. 7 (Berlin); *Romeo*, scena and aria, op. 6; and an opera, *Abdul und Erinnieh*, given at Cassel about 1825.—Fétis; Ledebur, *Tonkünstler Lexikon Berlins*; Mendel; Schilling.

**CURTI, VINCENZO**, born in Naples, Sept. 18, 1836, still living, 1888. Pianist, pupil at the Naples Conservatorio of Francesco Lanza, Alessandro Busti, and Vincenzo Fiodo. He has written two masses, two albums of vocal melodies, three albums of dance music, and a number of transcriptions and arrangements for the pianoforte.—Fétis, *Supplément*, i. 221.

**CUSINS, WILLIAM GEORGE**, born in London, Oct. 14, 1833, still living, 1888. He entered the Chapel Royal in his tenth year, and studied the pianoforte, violin, and harmony at the Brussels Conservatoire, in 1844, under Fétis. In 1847 he gained the King's Scholarship at the Royal Academy of Music, London, which was prolonged in 1849 for two years. He made his first appearance as a pianist and his début as a composer, in an overture, in 1849, and became organist of the Queen's private chapel and a violinist in the orchestra of the Royal Italian Opera. In 1851 he became assistant professor of the pianoforte at the Royal Academy of Music, and later full professor, and in 1867



conductor of the Philharmonic Society in place of Sterndale Bennett. He was appointed master of music to the Queen in 1870; in 1875 succeeded Bennett as examining professor at Queen's College; and in 1876 became joint examiner of scholarships for the National Training School of Music, with Mr. Hullah and Otto Goldschmidt. In 1885 he became professor in Trinity College and in the Guildhall School of Music, London. Works: *Royal Wedding Serenata* (1863); *Gideon*, oratorio, given at Gloucester in 1871; 2 concert overtures for full orchestra; *Travailleurs de la Mer* (1869); *Love's Labour's Lost* (1875); *Pianoforte concerto in A minor*; *Te Deum* for soli, chorus, and orchestra, 1880; *Trio* for pianoforte, violin, and violoncello; *Songs*; *Pianoforte music*, etc.—Grove; Riemann.

**CUSTARD, WALTER GOSS**, born in England, June 9, 1841, still living, 1888. Organist, articled to Sir George Elvey, Chapel Royal, Windsor, 1857; organist of Spring Grove Church, Isleworth, 1861, and of Christ Church, St. Leonards-on-Sea, 1865. Works: *Office of the Holy Communion in E-flat*; *Choral Service in D*; *Te Deum in F*; *Benedictus in F*; 12 studies for pianoforte, 1879; *Agnus Dei* and *Benedictus*, 1880; *Communion Office in F*, 1881; *Songs*; *Pianoforte music*, etc.

**CUTLER, WILLIAM HENRY**, born in London in 1792, died (?). Pianist, pupil of Little and Griffin, and in singing of Dr. Arnold. In 1803 he became a chorister at St. Paul's Cathedral, and studied afterwards with William Russell. He received the degree of Mus. Bac. at Oxford in 1812; became organist of St. Helen's, Bishopsgate, in 1813, and of Quebec Chapel, Portman Square, London, in 1823. His works comprise a service, several anthems and songs, and numerous pianoforte pieces.—Grove; Fétis; Mendel.

**CUVELIERS, JEAN LE**, born at Arras, about 1230, died (?). Poet and composer of chansons, of which six only are extant.

Two of these are in the MS. department of the National Library, Paris, the other four are among the manuscripts of the Vatican Library, Rome.—Fétis.

**CYBULOWSKÝ, LUCAS**, director of the choir at the diaconal church at Prague, in 1617. He is known in Bohemia as the composer of a great deal of church music, such as graduals, offertories, etc., preserved in many Bohemian churches in the original MSS.—Fétis; Mendel.

**CYMON**, English dramatic romance, text by David Garrick, music by Michael Arne, represented at Drury Lane Theatre, London, in 1767. It was long popular, and gave the composer a considerable reputation.—Hogarth, ii. 102.

**CYRUS**. See *Ciro*.

**CYTERÁK, ALOIS**, born in Prague, Nov. 19, 1826, still living, 1888. Pianist, pupil of Dreyschock, and of Tomaschek in composition; appeared first in concerts in his native city, 1851, then in Hungary, Transylvania, and Wallachia with great success, 1852; after his return he made a concert tour through Bohemia and Saxony, and has since lived at Prague, teaching the pianoforte. Works: *Concerto for pianoforte and orchestra*; *Introduction and Rondo for do.*; *Andante and Rondo for pianoforte and violoncello*; *Trio for pianoforte, violin, and violoncello*; 2 sonatas, and many pieces in modern style, for pianoforte; *Songs*.—Mendel.

**CZAR UND ZIMMERMANN** (Czar and Carpenter), German comic opera in three acts, text and music by Lortzing, first represented in Berlin in 1854. Scene in Holland. Peter the Great, under the pseudonym of Peter Michaelhoff, and Peter Ivanhoff, a Russian deserter, are working as carpenters in a shipyard at Saardam. The plot turns on the efforts of the English and French ambassadors to penetrate the Czar's disguise, and is complicated by the confounding of the two Peters. At the close the Czar sails away, leaving Ivanhoff, who has been enjoying a regal reception from



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the people of Saardam, in a good position, with the royal consent to his marriage with Marie, the niece of the Burgomaster. The libretto is uninteresting and the music light, but the opera has been very successful in Germany and in Russia. An English version, entitled *Peter the Shipwright*, was played at the Gayety Theatre, London, April 15, 1871.

**CZARTH** (Schardt, Zarth), **GEORG**, born at Deutschbrod, Bohemia, in 1708, died in Mannheim, in 1774. Violinist, pupil of Timmer and Rosetti on the violin, and of Biarelli on the flute. He entered the service of the Starost Suchaczewski at Warsaw, was admitted to the Chapel Royal of the King of Poland in 1733, and in 1734 entered the orchestra of the Prince Royal of Prussia, with whom he went in 1740 to Berlin, on his accession to the throne. In 1760, he went to Mannheim, as violinist in the chapel of the Elector Palatine. Besides many concertos, trios, solos, and symphonies, left in MS., he published six solos for the flute, and as many for the violin.—Fétis; Mendel.

**CZEK.** See *Čech*.

**CZERMAK.** See *Čermák*.

**CZERNY, DOMINIC, JOSEPH,** and **SANCTUS.** See *Černý*.

**CZERNY, (Černý), CARL**, born in Vienna, Feb. 21, 1791, died there, July 15, 1857. Pianist, pupil of his father Wenczelas Czerny, pianist, of Beethoven, and of Clementi. Beethoven, who offered to teach him and became his ardent friend, introduced him to his patron, Prince Lichnowsky, whose friendship was of great service to Czerny. In 1804 he made preparations for a professional tour, but abandoned it on account of the unsettled state of the continent, and devoted himself from that time to teaching and composition. Among his pupils were Liszt, Thalberg, Döhler, Mme Oury, and many other well-known musicians. His first published work: *Variations concertantes*, for pianoforte and violin, appeared

in 1805, and *Rondo brillant*, for four hands, in 1818. From that time he had difficulty in keeping pace with the demands of the publishers.

His printed compositions amount to nearly one thousand, of which many consist of fifty or more numbers. His pianoforte compositions may be divided into three classes, scholastic, solid, and brilliant; the best of which are undoubtedly the scholastic, op. 299, 300, 335, 399, 400, and 500, published under the title of: *Complete Theoretical and Practical Pianoforte School*, 3 vols. Besides his printed works, which embrace every species of composition for pianoforte, he left an enormous mass of MS., now in the archives of



*Carl Czerny*  
"Carl Czerny"

the Gesellschaft der Musik-Freunde, Vienna. These comprise: 24 masses, 4 requiems, 300 graduals and offertories, symphonies, overtures, concertos, string trios and quartets, choruses, songs for one or more voices, and even pieces for the stage. His book: *Umriß der ganzen Musikgeschichte*, was published by Schott, of Mainz (1851); and by Ricordi, of Milan.—Fétis; Mendel; Riemann; Schilling; Wurzbach.

**CZERWINSKY, WILHELM**, born in Vienna, 1838, still living, 1888, at Lemberg, Galicia. Pianist, pupil of Fischhof, Hellmesberger, the elder, von Mikuli, and Nottebohm. Works: *Slowirek* (singing bird), operetta, given at Lemberg, 1875; *Symphony*; *String quartets*; *Pianoforte pieces*,



choruses, and songs.—Mendel, *Ergänz.*, 73.

**CZEYKA.** See *Cejka*.

**CZIBULKA, ALPHONS**, born at Szepes-Várallya, Hungary, May, 14, 1842, still living, 1888. Pianist, studied at Pressburg and in Vienna, then went as pianist to Russia. In 1865 he became Kapellmeister at the Carl Theater in Vienna, and in 1866, upon his own application, in the 17th regiment of infantry, with which he made the campaign in Italy; afterwards in the same capacity in the 25th regiment at Prague; he is now Armee-Kapellmeister in Vienna. His dance-music enjoys great favor. He is author of an operetta: *Pfingsten* in Florenz, 1884.—Mendel, *Ergänz.*, 73; Riemann.

**D**AASE, RUDOLF, born in Berlin, Feb. 21, 1822, still living, 1888. Pupil of Streit and Braune on the violin, of Kilitschgy on the pianoforte, and of Eduard Wilsing, A. W. Bach, and Marx in theory and composition. He teaches music in Berlin, where he is a conductor, and has composed many dances, marches, and similar works for special occasions, also pianoforte pieces, and four-part songs for male voices. In 1885 he received the great gold medal, of Austria, for art and science.—Mendel.

**DACHSTEIN, WOLFGANG**, lived in the 16th century. He was a priest of Strassburg, but adopted the reformed religion in 1524, married, and became organist and vicar of the church of St. Thomas, Strassburg. He composed the chorals: *An Wasserflüssen Babylon*; *Ach Gott, wie lang*; *Aus tiefer Noth*; *Ich glaub*; *Darum red' ich*, etc.—Fétis; Mendel; Schilling, *Sup.*, 88.

**DACOSTA (da Costa), ISAAC FRANCO**, born at Bordeaux, France, Jan. 17, 1778, died there, July 12, 1866. Clarinetist, first instructed by his father, then (1797) pupil of Xavier Lefèvre at the Paris Conservatoire, where he took the first prize in 1798. He held positions in the orchestras of different theatres and of the Opera until 1842, when

he retired to his native city. Works: 4 concertos for clarinet, with orchestra; Concertino; Fantaisies and thèmes variés; Romances.—Fétis; Mendel; Schilling.

**DAFNE**, pastoral drama by Ottavio Rinuccini, music by Jacopo Peri, privately performed in the Palazzo Corsi, Florence, 1597. This was the first true opera ever put upon the stage. Peri himself took the part of Apollo. The music, now lost, was in the style then believed to be identical with that cultivated by the Greek tragedians. It was never performed in public. *Dafne*, Italian opera, music by Marco da Gagliano, was represented in 1607, at the marriage of the Duke of Mantua with the daughter of the Duke of Savoy; Italian opera, music by Ariosti, Venice, 1686; music by Aldovrandini, Bologna, 1696; music by Baron Astorga, Vienna, 1705; music by Pollarolo, Venice, 1705. *Daphne*, text translated from Rinuccini by Martin Opitz, music by Heinrich Schütz, produced under the auspices of the Elector Johann Georg I., at the palace of Torgau, April 13, 1627, was the first opera written by a German and the first ever performed in Germany. *Florindo und Daphne*, German opera, text by Hinsch (in two parts, the first entitled *Florindo*), music by Handel, given at Hamburg, 1706. *Daphne*, music by J. D. Hensel, Goldberg, 1799. *Apollo and Daphne*, English opera, music by Pepusch, London, 1716; music by Galliard, London, 1726. *Apollon et Daphné*, French opera, text by Pitra, music by Anton Mayer, Paris, 1782. *Gli amori d' Apolline e di Dafne*, music by Cavalli, Venice, 1640.

**DAHL, EMMA**, born (Freyse), at Plön, Holstein, April 6, 1819, still living, 1888. Dramatic singer and vocal composer, adopted daughter and pupil of Baroness von Natorp (Marianne Sessi); made her début as Agathe in *Der Freischütz* at the Royal Opera in Berlin, and sang with great success on the stages of Breslau, Leipsic, Schwerin, etc. Having declined an engagement as prima donna at Copenhagen, and afterwards at Stockholm, she married in 1841 the book-

seller Dahl, at Christiania, and, save one year in Paris, where she studied under Garcia, has since lived in Norway. She has composed many songs, distinguished for pleasing melody and natural sentiment, which are popular in the Scandinavian kingdom.—Mendel.

DAI CAMPI, DAI PRATI. See *Mefistofele*.

DALAYRAC, NICOLAS (properly d'Alayrac), born at Muret (Languedoc), June 13, 1753, died in Paris, Nov. 27, 1809. His father, who held a high civil appointment in his province, had a horror of music, and the young Dalayrac's early youth was, like that of many artists, a series of struggles against parental authority. He was destined for the bar, but was at one time allowed to take violin lessons, a permission soon withdrawn, as his music was found to take too much time from his legal studies. But the boy persisted in practising in secret, climbing up on to the roof by night for that purpose. The noise of his violin disturbed the nocturnal devotions of the nuns in a convent hard by; they reported his secret playing to his father, who, touched by the lad's perseverance, allowed him to pursue his musical exercises unhindered in future, and even permitted him to give up all thoughts of a legal career. In 1774 he got a commission in the Guards of the Comte d'Artois, and went to Paris. Here his military duties were neglected, as his legal studies had been before; as soon as he got to the capital he began to study harmony under Langlé. Langlé was his only regular teacher, but he benefited much by the advice of Grétry, whose study he used to frequent far more than that great man's own pupils did. His début as dramatic



composer was not long in following, and in 1781 his first comic opera, "Le petit souper," was given with great success at the French Court. He was soon recognized as one of the most fertile composers of the day, and continued writing operas at the rate of one or two a year for the remainder of his life, even the horrors of the Reign of Terror being insufficient to interrupt his productiveness. In 1790 the failure of the banking house of Savalette de Lange swept away the savings of ten years, but Dalayrac nevertheless annulled his father's will which made him sole heir, to the exclusion of a younger brother. In 1798 he was made member of the Academy of Stockholm, and, on the establishment of the order of the Legion of Honour, some years later, he was made chevalier. He was buried in his garden at Fontenay-sous-Bois. His bust, by Cartellier, stands in the lobby of the Opéra Comique. Dalayrac's name is one of the more important ones in the history of French opera. He was one of the forerunners of Auber and Boieldieu. He was particularly at home in the smaller forms of comic opera; his melody is graceful, natural, and often piquant, although at times trivial. In command of the orchestra he was quite up to the average of his time; his sense of dramatic fitness was very keen. Some of his songs and ensemble pieces, although they have quite passed out of public notice, are still to be regarded as models. Works: 1, *L'éclipse totale*, 1 act, Paris, Comédie Italienne, Mar. 7, 1782; 2, *Le corsaire*, 3 acts, ib., March 17, 1783; 3, *Les deux tuteurs*, 2 acts, ib., May 8, 1784 (originally given at court as *Les deux soupers*; afterwards cut down to 1 act); 4, *L'amant statue*, 1 act, ib., Aug. 4, 1785; 5, *La dot*, 3 acts, ib., Nov. 21, 1785; 6, *Nina, ou la folle par amour*, 1 act, ib., May 15, 1786; 7, *Azémiá, ou les sauvages*, 3 acts, ib., May 3 or 4, 1787 (first given in December, 1786, at court, at Fontainebleau, as *Le nouveau Robinson*, and much remodelled for the Paris performance); 8, *Renaud*

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d'Ast, 2 acts, ib., July 19, 1787; 9, *Les deux sérénades*, 2 acts, ib., Jan. 23, 1788; 10, *Sargines, ou l'élève de l'amour*, 4 acts, ib., May 14, 1788; 11, *Fanchette*, 2 acts, ib., Oct. 13, 1788; 12, *Les deux petits Savoyards*, 1 act, ib., Jan. 14, 1789; 13, *Raoul, sire de Créqui*, 3 acts, ib., Oct. 31, 1789; 14, *La soirée orageuse*, 1 act, ib., May 29, 1790; 15, *Le chêne patriotique*, 2 acts, ib., July 10, 1790; 16, *Vert-vert*, 1 act, ib., Oct. 11, 1790; 17, *Camille, ou le souterrain*, 3 acts, ib., Mar. 19, 1791; 18, *Agnès et Olivier*, 3 acts, ib., Oct. 10, 1791; 19, *Philippe et Georgette*, 1 act, ib., Dec. 28, 1791; 20, *Tout pour l'amour, ou Juliette et Roméo*, ib., July 6, 1792; 21, *Ambroise, ou voilà ma journée*, 1 act, ib., Jan. 12, 1793; 22, *Asgill, ou le prisonnier de guerre*, 1 act, ib., May 1, 1793; 23, *Urgande et Merlin*, 3 acts, ib., Oct. 4, 1793; 24, *La prise de Toulon*, 1 act, Théâtre Feydeau, Feb. 1, 1794; 25, *Le congrès des rois* (with ten other composers), 3 acts, Théâtre Favart (Comédie Italienne), Feb. 26, 1794; 26, *L'enfance de J. J. Rousseau*, 1 act, ib., May 23, 1794; 27, *Le détenu, ou Cange, commissionnaire de Lazare*, 1 act, Nov. 18, 1794; 28, *La pauvre femme*, 1 act, Théâtre Favart, April 8, 1795; 29, *Adèle et Dorsan*, 3 acts, ib., April 27, 1795; 30, *Marianne*, 1 act, ib., July 7, 1796; 31, *La maison isolée, ou le vieillard des Vosges*, 2 acts, ib., May 11, 1797; 32, *La leçon, ou la tasse de glace*, 1 act, Théâtre Feydeau, May 24, 1797; 33, *Gulnare, ou l'esclave persane*, 1 act, Théâtre Favart, Jan. 9, 1798; 34, *Alexis, ou l'erreur d'un bon père*, 1 act, Théâtre Feydeau, Jan. 24, 1798; 35, *Léon, ou le Château de Monténéro*, 3 acts, Théâtre Favart, Oct. 15, 1798; 36, *Adolphe et Clara, ou les deux prisonniers*, 1 act, ib., Feb. 10, 1799; 37, *Laure, ou l'actrice chez elle*, 1 act, ib., Sept. 26, 1799; 38, *Arnill, ou le prisonnier américain*, 1 act, (remodelled version of No. 22, *Asgill*, etc.), ib., Nov. 22, 1799; 39, *Le rocher de Leucade*, 1 act, ib., Feb. 13, 1800; 40, *Une matinée de Catinat, ou le tableau*, 1 act,

Théâtre Feydeau, Sept. 28, 1800; 41, *Maison à vendre*, 1 act, Théâtre Favart, Oct. 22, 1800; 42, *Léhéman, ou la tour de Neustadt*, 3 acts, Opéra Comique, Dec. 11, 1801; 43, *L'antichambre, ou les valets maîtres*, 1 act, ib., Feb. 26, 1802; 44, *La boucle de cheveux*, 1 act, ib., Oct. 27, 1802 (fiasco, but remodelled and brought out with success, Nov. 23); 45, *Picaros et Diego, ou la folle soirée*, 1 act, ib., May 2, 1803 (remodelled version of No. 43, *L'antichambre*, etc., which was suppressed after first performance for political reasons); 46, *La jeune prude, ou les femmes entre elles*, 1 act, ib., Jan. 14, 1804; 47, *Une heure de mariage*, 1 act, ib., Mar. 19, 1804; 48, *Le pavillon du Calife*, 2 acts, Opéra, April 11, 1804; 49, *Gulistan, ou Hulla de Samarcande*, 3 acts, Opéra Comique, Sept. 29, 1805; 50, *Deux mots, ou une nuit dans la forêt*, 1 act, ib., June 9, 1806; 51, *Koulouf, ou les Chinois*, 3 acts, ib., Dec. 18, 1806; 52, *Lina, ou le mystère*, 3 acts, ib., Oct. 8, 1807; 53, *Élise-Hortense, ou les souvenirs de l'enfance*, 1 act, ib., Oct. 25, 1809; 54, *Le poète et le musicien, ou je cherche un sujet*, 3 acts, ib., May 30, 1811 (posthumous); 55, *Le pavillon des fleurs, ou les pêcheurs de*

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Grenade, 1 act, ib., May 13, 1822 (posthumous, re-

modelled version of No. 48, *Le pavillon du Calife*). Dalayrac wrote also some songs for Colin d'Harleville's comedy, *Rose et Picard*, Comédie Française, 1794 or '95. According to Pixérécourt, he left two unpublished comic operas: *Le héros en voyage*, and *Zozo, ou le mal avisé*.—R. C. G. P. (René-Charles-Guilbert Pixérécourt), *Vie de Nicolas Dalayrac* (Paris, 1810); Adolphe Adam, *Derniers Souvenirs d'un musicien* (Paris, 1859); Series of articles by Amédée de Bast, entitled *Nicolas D'Alayrac*, in *La Guienne*, newspaper (Bordeaux, May 2, 3, 4, 5, 6, 7, 8, 9, 1865); Alexandre Fourgeaud, *Les Violons de Dalayrac* (Paris, 1856); Clément, *Mus. célèbres*, 192; Pamphlet entitled: *Réponse de*



## DALBERG

Daleyrc à MM. les directeurs de spectacles, réclamant contre deux décrets de l'assemblée nationale de 1789, lue au comité d'instruction publique, le 26 décembre 1791 (Paris, 1791).

**DALBERG**, Baron **JOHANN FRIEDRICH HUGO VON**, born at Aschaffenburg, May 17, 1752, died there, July 26, 1812. Instrumental and vocal composer, pianist, and writer on music, pupil of Holzbauer at Mannheim. He was a brother of Karl Theodor von Dalberg, Prince-primate of the Confederation of the Rhine, and was counsellor to the Elector of Treves at Coblenz, and canon of Worms. He is best known by his writings on music, containing many interesting historical facts concerning music among the Persians, Indians, Arabs, Chinese, and other nations. Works: *Eva's Klage*, cantata (Speyer, 1785); *Der sterbende Christ an seine Seele*, do. (Leipsic, 1787); *Das Saitenspiel*, do., sung at Gotha, 1796; *Beatrice*, English cantata (London); Quartets for pianoforte, oboe, horn, and bassoon; Trios for pianoforte, violin, and violoncello; Several books of sonatas for pianoforte; German, French, and English songs, canons, and other music.—Fétis; Gerber; Mendel; Schilling.

**DALLA BELLA**, **DOMENICO**, Italian contrapuntist, lived in the first half of the 18th century; maestro di cappella of the cathedral at Treviso. Of his manuscripts the Imperial Library at Vienna preserves: *Masses* for three, four, and eight voices, a *Salve Regina*, a *Kyrie*, and *Gloria*, a *Te Deum*, a *Veni Creator*, etc.

**DALL'ARGINE**, **COSTANTINO**, born in 1843, died in Milan, March 1, 1877. Dramatic composer, especially of ballet music. He was maestro concertatore in several theatres in Italy, and in 1864 served in that capacity at Alexandria, Egypt, in 1875 at Valencia, Spain, and in 1877 at Mantua. Works—Ballets: *La visione d' un poeta*, *Anna di Masovia*, *Un concorso coregrafico*, Turin, 1864; *Velleda*, Milan, 1864; *Il diavolo a quattro* (with Pio Bel-

lini), Milan, 1865; *Enrico di Guisa*, Fermo, 1865; *Amina*, Ferrara, 1867; *Zelia*, Turin, 1868; *La Camargo*, Milan, 1868; *Nissa e Saib* (with Baur), Turin, 1868; *Brahma*; *La battaglia di Legnano*; *La Semiramide del Norte*; *Episodio della vita d' una ballerina*; *Attea*; *Anelda*; *Nerone*, Milan, 1877. Operas: *I due Orsi*, opera buffa, Milan, 1867; *Il diavolo zoppo*, ib., 1867; *Il barbiere di Siviglia* (same libretto as that of Rossini, to whom he dedicated it, receiving a flattering letter of acceptance), Bologna, 1868, unsuccessful; *Pietro Micca*; *Garello*; *Ifigenia*.—Fétis, *Supplément*, i. 225.

**DALLA SUA PACE**. See *Don Giovanni*.

**DALLOGLIO** (d'Alloglio?), **DOMENICO**, born in Venice (or Padua) in the beginning of the 18th century, died near Narva, Russia, in 1764. Violinist, went to St. Petersburg in 1735, and remained in the imperial service twenty-nine years; when about to return to Italy, struck by apoplexy at Narva. He composed several symphonies, concertos for violin, solos for do., and for viola. His younger brother, Giuseppe (died in Venice, 1771), a celebrated violoncellist, accompanied him to St. Petersburg, and after Domenico's death proceeded to Warsaw, where he appeared at court, and was entrusted by the King of Poland with a diplomatic mission to the republic of Venice in 1765.—Fétis; Mendel.

**DAL TUO STELLATO SOGLIO**. See *Mosè in Egitto*.

**D'ALVIMARE**, **MARTIN PIERRE**, born at Dreux (Eure-et-Loir), Sept. 18, 1772, died in Paris, June 13, 1839. Harp player; he wrote an opera, *Églé*, when only sixteen (1788), played before the court at Versailles, and entered the Garde du Corps of Louis XVI. A refugee at the time of the Revolution, he afterwards became harp teacher to the Empress Joséphine (1807), and on his retirement to his patrimony at Dreux, in 1812, devoted the rest of his life to music and composition. Among his published works are: *Sonatas* for harp, or



harp and pianoforte ; Fantaisies on Russian airs for harp ; Collections of romances, and pieces for harp and horn arranged with Frédéric Duvernoy. He wrote also an opéra-comique, *Le mariage par imprudence*, given at the Opéra Comique, Paris, April 4, 1809.—Fétis ; do., Supplément, i. 227 ; Mendel.

**DAM, HERMANN GEORG**, born in Berlin, Dec. 5, 1815, died there, Nov. 27, 1858. Violinist, son and pupil of Mads Gregers Dam, Danish violinist and composer (1791–1859), who was Kapellmeister to the King of Prussia. He was Kammermusiker to the king from 1840 until his death. Works—Operas: *Das Fischermädchen*, Berlin, 1831 ; *Cola Rienzi*, ib., 1835 ; *Der Geister-ring*, ib., 1842 ; *Die englischen Waaren*, ib., 1844. Oratorios: *Das Hallelujah der Schöpfung*, 1847 ; *Die Sündfluth*, 1848. Overtures, cantatas, and Lieder.—Fétis, Supplément, i. 228 ; Mendel.

**DAMCKE, BERTHOLD**, born in Hanover, Feb. 6, 1812, died in Paris, Feb. 15, 1875. He was educated at the Hanover Gymnasium, became a player on the viola in the royal chapel in 1833, and gave a concert on the organ of his own compositions the year following. After studying in Frankfort-on-the-Main under Schelble, Ries, and Aloys Schmitt, he became director of the Musical Society of Kreuznach, and of its Liedertafel, and established there a singing society for which he composed his oratorio, *Deborah*, choruses for Goethe's *Faust*, and some psalms. In 1837 he went to Potsdam as director of the Philharmonic Society, and was soon after made director of the Association for the production of dramatic music. He occupied a similar position at Königsberg from 1841 to 1845, when he went to St. Petersburg to teach the pianoforte. In 1855 he went to Brussels, and was professor of harmony and the pianoforte there until 1859, when he went to Paris to reside. Works: *Käthen von Heilbronn*, romantic opera in three acts, Königsberg, 1845 ; *Deborah*, oratorio, 1836 ;

*Die Geburt Jesu*, do., 1839 ; *Tobias*, do., 1839 ; Cantatas ; Overtures ; Thirty-second psalm and other psalms ; Pianoforte music ; Songs and part-songs.—Fétis ; Mendel ; Riemann.

**DAME BLANCHE, LA** (*The White Lady*), opéra-comique in three acts, text by Scribe, music by Boieldieu, first represented at the Opéra Comique, Paris, Dec. 10, 1825. The libretto is an adaptation of Walter Scott's novel, "*The Monastery*," in which the White Lady figures as the protectress of the Avenel family. This work, one of the



Marie Rôze.

most pleasing and most successful opéras-comiques ever written, still holds the stage. In 1864 it reached its one thousandth representation at the Opéra Comique, and since then it has been given several hundred times. Among those who have filled the principal rôle most successfully is Mme Marie Rôze (Mrs. Henry Mapleson), who appeared in it frequently at the Opéra Comique in 1865–69. It was first performed in English at Covent Garden, London, Jan. 2, 1827, under the title of *The White Maid*. It was first given in New York, at the Park Theatre, Aug. 5, 1833. The following is the original cast, as played in Paris, 1825 :

Anna ..... Mme Rigaut.  
Gaveston ..... M. Henri.

## DAME

Georges.....M. Ponchard.  
Dickson.....M. Féréol.  
Jenny .....Mme Boulanger.  
Marguerite .....Mme Desbrosses.  
Gabriel.....M. Belnié.  
MacIrton.....M. Firmin.

Among the most popular numbers are : The introductory chorus, "Sonnez, cors et musettes ;" the opening song of Georges, "Ah! quel plaisir d'être soldat ;" the ballad of the White Lady, "D'ici voyez ce beau domaine ;" the romanza in the opening of the second act, "Pauvre dame Marguerite ;" the trio, "C'est la cloche de la tourelle ;" the tenor cavatina, "Viens, gentille dame ;" and in the third act the chorus, "Chantez, joyeux ménestrels," leading up to the lay of the Clan of Avenel, the old ballad "Robin Adair." The same subject has been treated in *La donna bianca d'Avenello*, Italian opera in three acts, music by Pavesi, Milan, Nov. 13, 1830 ; and music by Cesare Gallieri, Milan, Feb. 1, 1855. These attempts to improve upon Boieldieu were not successful.—Liszt, *Gesammelte Schriften*, III. 99.

**DAME DE PIQUE, LA** (The Queen of Spades), opéra-comique in three acts, text by Scribe, music by Halévy, first represented at the Opéra Comique, Paris, Dec. 28, 1850. Subject from a novel by the Russian poet Pushkin, translated by Prosper Mérimée. The Princess Poloska possesses a secret by means of which she is sure to win at play. Her lover, Lieutenant Constantin Nélidoff, wins through it a very large sum from his rival, Colonel Zizianoff, and with it the hand of the Princess.

**DAME DU LAC.** See *Donna del Lago*.

**DAME INVISIBLE, LA** (The Invisible Lady), ou *L'amant à l'épreuve* (The Lover tested), opera in three acts, text by Moline and Loraux, music by Henri Berton, represented at the Comédie Italienne, Paris, Dec. 5, 1787.

**DAME KOBOLD** (The Fairy Lady), comic opera in three acts, text by Paul Re-

ber, freely adapted from Calderon's comedy, "*La dama duende*," music by Joachim Raff, first represented at Weimar, April 9, 1870, on the occasion of the fête of the Grand Duchess.

**DAME KOBOLD**, overture to Calderon's comedy, "*La dama duende*," for orchestra, by Carl Reinecke, op. 51.

**DAME VOILÉE, LA** (The Veiled Lady), opéra-comique in one act, text by Ségur, music by Mengozzi, represented at the Opéra Comique, Paris, Nov. 28, 1799.

**DAMES CAPITAINES, LES** (The Lady Captains), opéra-comique in three acts, text by Mélesville, music by Reber, represented at the Opéra Comique, June 3, 1857. The action passes in the time of the Fronde, and the Duchesse de Châtillon is the heroine.

**DAMM, FRIEDRICH**, born in Dresden, March 7, 1831, still living, 1888. Pianist, pupil of Krüger, Julius Otto, and Reichel ; after living more than ten years in different cities of North Germany, and in America, settled in Dresden. He became known chiefly through his brilliant compositions for pianoforte, while his more important works, like sonatas, and contrapuntal works, remain in manuscript.—Mendel.

**DAMMAS, HELLMUTH KARL**, born at Bergen, island of Rügen, Oct. 22, 1816, still living, 1888. Amateur composer, studied music at the Royal Institute for Church Music, and at the Academy of Arts in Berlin, where he began to teach the pianoforte, but soon after entered the government service. He is also a poet, and well known as a writer of tales and novels under the pseudonym of Feodor Steffen. Works : *Gomez Arias*, heroic opera (text by himself) ; *Trauer-Cantate* ; *Crucifixus* for 6 voices ; Vocal quartets, and duets ; songs with pianoforte.—Mendel.

**DAMNATION DE FAUST, LA**, dramatic legend in four parts, for full orchestra, solo voices, and chorus, text by Hector Berlioz, Gérard, and Gandonnière, music by Hector Berlioz, op. 24 ; first given at the Opéra

## DÄMON

Comique, Paris, Dec. 6, 1846. Although Berlioz had had this work in his mind for several years, he did not begin to write it until 1846, when he was making a concert tour through Austria and Hungary. Parts of it were composed in his post-chaise, on railways, on steamboats, in inns, wherever the inspiration seized him; and after the outline was sketched he worked the whole over again in Paris. The text makes many deviations from Goethe's poem, which brought down upon him the anger of the German critics. The parts are as follows: I. Scene 1. *Plaines de Hongrie*; 2. *Faust seul*; 3. *Marche hongroise*. II. Scene 1. *Faust dans son cabinet de travail*; 2. *Hymne de la fête de Pâques*; 3. *Cave de Leipzig*; 4. *Bosquets et prairies du bord de l'Elbe*. III. Scene 1. *Faust dans la chambre de Marguerite*; 2. *Le Roi de Thulé*; 3. *Marguerite seule*; 4. *Devant la maison de Marguerite*; 5. *Sérénade de Méphistophélès*; 6. *Finale*. IV. Scene 1. *Marguerite seule*; 2. *Forêts et cavernes*; 3. *La course à l'abîme*; 4. *Pandemonium*; 5. *Apothéose de Marguerite*. The most remarkable numbers are the *Marche hongroise* or *Rákóczy March*, in which is introduced the famous Hungarian air of Franz Rákóczy; the duet, "*Ange adoré dont la céleste image*;" the serenade of *Mephistopheles*; *Marguerite's* song at the spinning-wheel; the famous ride to the abyss; and in the finale, the chorus of celestial spirits. The work was sung in Paris by Roger, Hermann Léon, Henri, Mme Duflot-Maillard, and two hundred musicians directed by the composer himself. It was given in Vienna in 1866, with extraordinary success. Its first production in America was in Steinway Hall, New York, Feb. 12, 1880, under the direction of Dr. Leopold Damrosch, aided by the Symphony, Oratorio, and Arion Societies.—Berlioz, *Mémoires*, 397; Ernst, *L'œuvre dramatique de Hector Berlioz*, 145; Jahn, *Ges. Aufsätze über Musik*, 87; Jullien, *Hector Berlioz*, 149; Clément.

DÄMON, DER (The Demon), fantastic opera in three acts, text by Viskovatoff, after Lermontoff's poem of the same title (Berlin, 1857), music by Anton Rubinstein, first represented in Russian at the Marie Theatre, St. Petersburg, Jan. 25, 1875. It was given in German at Hamburg, 1880, and in Italian at Covent Garden, London, June 21, 1881.

DAMON, WILLIAM, born in England about 1540, died early in the 17th century. An organist of Queen Elizabeth's chapel, he harmonized forty of the psalm tunes then in use, which were published with the following title: "*The Psalmes of David in English Meter with Notes of foure partes set unto them by Guilielmo Damon, for John Bull, to the use of the Godly Christians for recreatyng themselves in stede of fond and unseemly Ballades*. At London, printed by John Daye. Cum privilegio." This collection not meeting with public favour, Damon reharmonized the tunes and republished it in 1591: "*The former Booke of the Musicke of M. William Damon, late one of her Majesties Musitions, containing all the tunes of David's Psalmes, as they are ordinarily sung in the Church: most excellently by him composed into four partes. In which sett the Tenor singeth the Church tune*."—Fétis; Grove; Mendel.

DAMROSCH, LEOPOLD, born in Posen, Prussia, Oct. 22, 1832, died in New York, Feb. 15, 1885. Violinist and conductor; was graduated as M.D. from the University of Berlin, but devoted all his leisure time to music, studying the violin under Concertmeister Ries, and theory and composition under Dehn and Böhmner. After appearing as a solo violinist in several German cities, and making a national reputation, he went in 1855 to Weimar, where Liszt gave him the position of solo violinist in the Grand Duke's orchestra, and dedicated to him the second of his symphonic poems. Wagner's friendship was no less sincere, and a short time before the composer's death he sent to Dr. Damrosch



## DAMSE

the MS. finale to the first act of *Parsifal*. In 1859 Dr. Damrosch began his career as a conductor at the Philharmonic concerts in Breslau, but resigned after about a year and made a concert tour with von Bülow and Tausig. In 1862 he returned to Breslau, and organized a Symphony society there with an orchestra of eighty members; twelve concerts were given each season, and many of the celebrated artists of the day appeared at them, among others, Rubinstein, von Bülow, and Joachim; both Liszt and Wagner personally conducted on various occasions. In 1871 he went to New York to become the conductor of the Arion Society, and made his first public appearance in that city, May 6th, in the triple character of conductor, composer, and violinist. In 1873 he organized the Oratorio Society of New York, and in 1878 the Symphony Society, the success of both of which was entirely due to his untiring efforts. In 1880 the degree of Mus. Doc. was conferred on him by Columbia College. In 1881 he organized and conducted a Musical Festival in New York, May 3-7, in which the orchestra numbered 250 performers, the chorus 1,200 voices, and the audiences 8,000 to 10,000. Among other notable compositions, Rubinstein's *Tower of Babel*, and Berlioz' *Grande Messe des Morts*, were given for the first time in America. In 1883 Dr. Damrosch made a successful tour with his orchestra through the principal western cities. In 1884, at his suggestion, the directors of the Metropolitan Opera House, New York, gave German opera there during that season, during which Wagner's *Tannhäuser*, *Lohengrin*, and *Die Walküre*, were produced. At the same time Dr. Damrosch continued his work as conductor of the Oratorio and Symphony Societies, and in the midst of these



many labors, which greatly taxed his strength, he took a severe cold and died after a very brief illness. As one whose rare cultivation and ability were always used for the purpose of raising the standard of musical taste, and who gave to the public so many of the best products of the art, his name occupies a most honorable position in the history of music in America. His own compositions indicate a thorough knowledge of instrumentation, and his musical ideas are both refined and noble. Works—Orchestral: *Orchesterstück*, op. 9. in MS., 1859; *Music to Schiller's Jeanne d'Arc*, in MS., 1858; *Festival overture*, op. 15, 1868; *Symphony in A*, in MS., 1878; arrangement of Schubert's *Marche Militaire*, in MS., 1875; arrangement of a Quintet by Schubert, in MS., 1877; *Arion March*, 1882; *Independent Schützen-Marsch*, 1882. For solo violin and orchestra: *Fantasie*, in MS., 1856; *Tarantella*, in MS., 1856; *Mazurka*, in MS., 1859; *Serenade*, 1860; *Romanze, A major*, 1865; *First concerto, D minor*, 1874; *Nachtgesang*, 1875; *Capricetto*, 1876; *Second concerto*, in MS., F-sharp, minor, 1877; *Concerto, G major*, op. 8. For solo, chorus, and orchestra: *Die lustigen Musikanten*, in MS., 1872; *Ruth and Naomi*, 1874; *Brautgesang*, 1874; *Thou who art God alone*, in MS., 1874; *Battle hymn of Lexington*, in MS., 1875; *Centennial cantata*, in MS., 1876; *Sulamith, The Song of Songs*, 1881. For solo and orchestra: *Siegfried's Sword*, 1868; *King Harald Haarfager*, in MS., 1868. Choral works: *And that they know thy name*; *Christmas Carol*; *Laudate Dominum: Te Deum laudamus*; *Ring out, wild bells*; and others. Songs for male chorus: *Ausfahrt*; *Reichthum und Ehre*; *Die Maulbronner Fuge*; *Frühlingsahnung*; *Maiennacht*, and others. Duets: *Keiner soll die Thür' verriegeln*; *Sie blasen zum Abmarsch*; *Diesen schmucken Ritter, Mutter*; *So oft sie kam*; and others. Many Songs.

DAMSE, JOSEPH, born at Warsaw in 1788, died at Rudno, near Warsaw, Dec. 15, 1852. He was for many years a prolific



composer of dramatic and instrumental music in Poland and Russia. He wrote 26 comic operas, 17 vaudevilles, more than 30 melodramas, 7 ballets, and much church and military music. Principal works: *Klarynecik magnetyczny*, opera, 1820; *Nocleg v zamku*, do., 1821; *Klaska*, do., 1822; *Dawne czasky*, do., 1826; *Przykaz*, do., 1837; *Kontrabandzista*, do., 1844. His polonaise, *La soirée de Saint-Sylvestre*, was very popular.—*Fétis*, Supplément, i. 229; *Mendel*; *Sowinski*, *Mus. Polonaise*, 140.

DANA, (CHARLES) HENSHAW, born, of American parentage, in West Newton, Massachusetts, Feb. 7, 1846, died in Worcester, Feb. 5, 1883. As a boy he studied under George Kingsley, in Northampton, and afterward under Albert S. and Benjamin D. Allen, in Worcester; when fifteen he was organist in a local church, and he was then for a time a pupil of Otto Dresel, in Boston. In 1869 he went to Europe, and studied the pianoforte and harmony in Leipsic under Papperitz, and in Stuttgart four years with Lebert, Speidel, and Krüger, with the last of whom he made his first public appearance as a pianist in Stuttgart. He afterwards studied a winter under Laborde in Paris. In 1875 he returned to America and appeared as pianist, with success, at the annual session of the Worcester County Musical Association. The seven remaining years of his life were passed in teaching, composing, and conducting; during this time he was organist and choir-master of St. Paul's (R. C.) Church in Worcester, and also of the Jesuit Church of the Immaculate Conception in Boston. Among his compositions, which consist mostly of songs and church choir music, are the following, *Marguerite*, 1867; *Like a strain of wondrous music*, 1870; *Te Deum in D*, 1873; *Among the Lilies*, 1875; *O Salutaris* (E flat), 1876; *Salve Regina*, No. 1, 1876, No. 2, 1879; *The Summer Wind* (quartet), 1877; *Ave Maria*, 1877; *O Salutaris*, 1878; *The Lilies clustered fair and tall*, 1881; *Veni Creator*, 1882; *Edenland*, 1883.

DANAÏDES, LES, tragic opera in five acts, text by the Bailli du Rollet and Tschudi, music by Salieri, first given at the Opéra, Paris, April 26, 1784. Salieri worked at this opera under the supervision of Gluck, who had been asked by the Académie de Musique in Paris to suggest a composer who could write a French opera in which his own principles should be carried out. In its first twelve representations it was ascribed jointly to Gluck and Salieri, but before the thirteenth Gluck announced publicly that Salieri was the sole author. The subject is the tragic story of the fifty daughters of Danaus, who were compelled by their father to promise to kill their husbands on the first night. On the same subject are: *Le Danaïdi*, Italian opera, music by Tarchi, given at Milan, Dec. 26, 1794; music by Morlacchi, Rome, 1810; and by Simon Mayr, Rome, 1819. *Danaos, rè d'Argo*, Italian opera seria, two acts, music by Persiani, given at La Pergola, Florence, 1827, and at Milan, Oct. 26, 1833. *Le Danaïdi romane*, music by Pavesi, Venice, 1816.

DANBY, JOHN, born in 1757, died in London, May 16, 1798. Between 1781 and 1794 he obtained ten prizes from the Catch Club for seven glees, two canons, and an ode. He was organist of the chapel of the Spanish Embassy, London, for which he composed some motets and masses. He published an elementary work: *La Guida alla Musica vocale* (1787); and three books of his compositions; another was issued after his death. His glee, *Awake, Æolian lyre*, for four voices, is considered his best.—*Grove*; *Mendel*.

DANCLA, ARNAUD, born at Bagnères-de-Bigorre (Hautes-Pyrénées), Jan. 1, 1820, died there, Feb., 1862. Violoncellist and composer, brother of the following; pupil of Norblin, at the Conservatoire, Paris, where he obtained the second prize in 1839, and the first in 1840. Works: *Fantaisie* for violoncello on *La Sirène* by Auber; *Études* for do., op. 2; 2 books of duos for do.;

## DANCLA

*Mélodies* for do.; *Method* for do. Another brother, Léopold (born June 1, 1823), is a distinguished violinist, pupil of Baillot at the Conservatoire, where he took the second prize in 1840, and the first in 1842. He has composed *Airs variés* and *fantaisies* for violin, *études* for do., and three quartets for string instruments.—Fétis.

**DANCLA, JEAN BAPTISTE CHARLES**, born at Bagnères-de-Bigorre Dec. 19, 1818, still living, in Paris, 1888. Violinist; when ten years old he played Rode's seventh concerto before that composer, who placed him in 1828 at the Paris Conservatoire, where he was the pupil of Guérin and of Baillot. He won the first prize at the age of fifteen (1833), and was a member of the orchestra of the Opéra Comique in 1834, meanwhile studying harmony, counterpoint, and fugue under Halévy, and composition under Berton. He took the prize for fugue in 1837, the 2d grand prix de Rome in 1838, and became professor of the violin at the Conservatoire in 1857, and member of the Legion of Honour. In 1847 and in 1848 he was awarded by the ministry of Public Instruction the 1st gold medal for musical compositions for the use of primary schools; in 1857, the first prize by the Sainte-Cécile Society of Bordeaux, for a quartet for string instruments; in 1858 the first prize of the Imperial Society of Agriculture, at Valenciennes, for the Hymn to Agriculture, male chorus without accompaniment; and in 1861 the prize given by the Académie and the Institut for quartet and chamber music (1861). Works: Four symphonies, op. 6, 10, 29, 98; 6 concertos for violin and orchestra, op. 77, 93, 94, 95; 8 quartets for string instruments, op. 5, 7, 18, 41, 48, 56, 80, 87; 4 trios for pianoforte; 30 duos for pianoforte and violin; 14 works of duos for two violins; *Méthode élémentaire et progressive du violon*; *L'École de l'expression*, op. 82; *L'École de la mélodie*, op. 129; *L'Art de moduler sur le violon* (with Panzeron). He was the author also of: "*Les Compositeurs chefs d'orchestre*" (Paris,

1873), and "*Miscellanées musicales* (ib., 1877)—Fétis; do., *Supplément*, i. 229; Mendel; Riemann.

**DANDRIEU** (d'Andrieu), **JEAN FRANÇOIS**, born in Paris, in 1684, died there, Jan. 16, 1740. Organist at the churches of Saint-Merry and Saint-Barthélemy. His works, much esteemed among his contemporaries, consist of three books of pieces for pianoforte, one book for organ, a suite of Noëls, and sonatas for string instruments.—Fétis; Mendel; Schilling.

**DANHAUSER, ADOLPHE LÉOPOLD**, born in Paris, Feb. 26, 1835, still living, 1888. Vocal composer, pupil at the Conservatoire of Bazin in harmony, of Halévy and Reber in fugue and composition; won the first prizes for harmony and fugue, and in 1862 the second prix de Rome. He devoted himself early to teaching, and is now professor of solfège at the Conservatoire. In 1875 he was appointed inspector of vocal instruction in the schools of Paris. Works: *Maures et Castellans*, opera; *Le proscrit*, musical drama with chorus, given at Auteuil, 1866; *Soirées orphéoniques*, collection of twelve choruses for three voices; *Songs*.—Fétis, *Supplément*, i. 230.

**DANICAN.** See *Philidor*.

**DANIEL, JOHN**, born at Aberdeen, Scotland, in 1803, died in New York, June 21, 1881. In 1840 he removed to America and settled as a teacher of vocal and instrumental music in New York, where he gained reputation as a teacher and had as pupils members of many of the best known families of the time. Works: *National Psalmody of the Church of Scotland*, with selection of pieces from the most eminent Composers, for Organ, Pianoforte, etc. (1837); 2d Edition (1843); also, part-songs, songs, and pianoforte music.

**DANILOWA**, opéra-comique in three acts, text by Vial and Duport, music by Adolphe Adam, represented at the Opéra Comique, Paris, April 23, 1830.

**DANKERS** (Dankerts), **GHSILIN**, born at Tholen, Zeeland, lived in the 16th

century. A singer in the Papal choir under Popes Paul III., Marcellus II., Paul IV., and Pius IV.; he was one of the conservative musicians of that time who adhered strictly to the teachings of the old Netherland school; he gained celebrity by being chosen with Bartolomé Escobedo as umpire, in 1551, in the dispute between two ecclesiastical musicians, Vicentino and Lusitano, upon the nature of the scales on which the music of their time was constructed. He defended his verdict against Vicentino in a learned and exhaustive treatise, the *MS.* of which is preserved in the Vatican Library. Works: Eight-part motet, *Lætamini in Domino*, included in *Umland's Concentus octo . . . vocum* (Augsburg, 1545); Six-part motet, *Tua est potentia*, in the *Selectissimæ cantiones ultra centum* (Augsburg, 1540); 2 books of madrigals for four, five, and six voices (Venice, 1559). — Fétis; Mendel; Riemann; Viotta.

DANK SEI DIR, GOTT, final chorus of the first part of Mendelssohn's *Elias*.

DANKS, HART PEASE, born, of American parentage, in New Haven, Connecticut, April 6, 1834, still living, 1888. He studied music under Dr. L. E. Whiting, of Saratoga, N. Y., and in 1854 was settled in Chicago as choir-leader, and conductor of choral societies. He was afterwards director of music at St. Mary's (R. C.) Church in that city; in 1864 he removed to New York, where he has since resided. He has filled the positions of bass singer and musical director in the following churches in New York: Zion Church, Church of the Incarnation, St. Stephen's Church; in Brooklyn, Holy Trinity, First Baptist Church, Lafayette Avenue Presbyterian Church, Second Unitarian Church, and Ross Street Presbyterian Church; in Jersey City, St. Matthew's Church; he has also appeared as a concert singer. As a composer he is self-taught, and what success he has had as a writer of popular music is largely due to the production of effects that have been suggested in his practical experience as a

singer and choral leader. His best work has been in the line of sacred music; many of his compositions for the choir being extensively used in America. His first composition was the hymn-tune, *Lake Street*, published afterward, in 1858, in William B. Bradbury's book *Jubilee*; in 1856 he published two songs, *The Old Lane*, and *Anna Lee*. Since then he has produced each year from one to eighty-eight pieces, his published works numbering at present more than twelve hundred. Many of his pieces have been brought out over the pseudonyms of Arthur Dana, H. Leighton, George Randall, Charles Dupont, and others. The following are some of his better known compositions: *Don't be angry with me, darling*, song (1870); *Pauline*, operetta (1872); *Silver threads among the gold*, song (1872, had a sale of more than 400,000 copies in America alone); *Not ashamed of Christ*, solo (1873). Also a number of Anthems and church-service books, the more important being, *The Diamond Collection*, *Festival Anthems*, 1885; *Ideal Anthems*, 1886; *Danks's Canticles*, 1887.

DANNREUTHER, EDUARD, born in Strasburg, Nov. 4, 1844, still living, 1888. He was taken, in 1849, by his parents to Cincinnati, United States, where he was a pupil of F. L. Ritter, then studied in the Leipsic Conservatorium under Moscheles, Hauptmann, and Richter, from 1859 to 1863, when he settled in London as a teacher of the pianoforte. In 1872 he founded the Wagner Society, and conducted its two series of concerts in 1873 and 1874; he also promoted the Wagner Festival in 1877. Although the champion of Wagner, he is not entirely devoted to the new school, but is also an able interpreter of the works of Bach and Beethoven. He has composed pianoforte music and songs, and is the author of "*Richard Wagner, his Tendencies and Theories*" (London, 1873), of papers on Wagner, Beethoven, etc., and of articles in *Grove's Dictionary of Music*. He has made several visits to the United



## DANNSTRÖM

States, where he is known as a pianoforte player of much ability.—Grove; Mendel, *Ergänz.*, 75; Riemann, 192.

**DANNSTRÖM, JOHAN**, Swedish composer, contemporary. He lives in Stockholm as a vocal teacher; has composed operas and operettas, but especially numerous lyric songs, full of true sentiment, which next to those of Lindblad are the most popular in Sweden.

**DANN WERDEN DIE GERECHTEN LEUCHTEN**, tenor air in A-flat in Mendelssohn's *Elias*, Part II.

**DANRÉMONT REQUIEM**. See *Messe des Morts*.

**DANS LES BOIS** (In the Woods); seven rêveries for the pianoforte, by Stephen Heller, op. 86.

**DANS LA NUIT OÙ SEUL JE VEILLE**. See *Huguenots*.

**DANS SON REGARD PLUS SOMBRE**. See *Hamlet*.

**DANSE MACABRE, LA** (Dance Macabre, or Dance of Death), symphonic poem, for full orchestra, by Camille Saint-Saëns, op. 40. Played frequently in New York by Thomas's Orchestra in 1884–88.

**DANTE ET BÉATRICE**, lyrical drama in four acts, text by Eduard Blau, music by Benjamin Godard, first represented at the Opéra Comique, Paris, in 1888. Deals with the war between Guelphs and Ghibellines, and makes Dante a young and active participant.

**DANTE SYMPHONY**. See *Symphonie zu Dantes Divina Commedia*.

**DANZA, LA** (The Dance), cantata for two voices, text by Metastasio, music by Bonno, given in Vienna, in 1744. Characters represented: Nice, Tirsi.

**DANZI, FRANZ**, born in Mannheim, May 15, 1763, died in Carlsruhe, April 13, 1826. Dramatic composer and violoncellist, pupil of his father, who was first violoncellist to the Elector Palatine, and in composition of the Abbé Vogler. He wrote music for his instrument when twelve years old, and was admitted to the Elector's band at

fifteen. The band was transferred, in 1798, to Munich, where he produced his first opera, *Azakia*, in 1780. In 1790 he married Margarethe Marchand, a singer, and with her made a professional tour of six years. He returned to Munich in 1797, and was successively Vice-Kapellmeister at the Electoral Chapel, Kapellmeister to the King of Württemberg, at Stuttgart (1807), and Kapellmeister at the court of Baden, at Carlsruhe, where he remained until his death. Works.—Operas: *Cleopatra*, given at Mannheim in 1779; *Azakia*, operetta, Munich, 1780; *Der Triumph der Treue*, ib., 1781; *Die Sylphe*, ib., 1782; *Der Kuss*, ib., 1799; *Die Mitternacht Stunde*, ib., 1801; *Der Quasimann*, operetta, ib.; *Elbondokani*, do.; *Iphigenia in Aulis*, grand opera, Munich, 1807; *Malvina*, *Turandot*, Carlsruhe, about 1815; *Abraham auf Moria*, oratorio, Stuttgart, 1808; *Das Freudenfest*, cantata for four voices and orchestra; *Preis Gottes*, cantata, Leipsic, 1804. He composed also masses for four voices and organ; the 128th psalm for four voices and orchestra, op. 65; orchestral and chamber music, consisting of symphonies, quintets, concertos, sonatas, etc.; and many songs and choruses. He excelled as a teacher of singing, and his singing exercises were used long after his death.—*Allgem. d. Biog.*, iv. 755; *Allg. mus. Zeitg.*, xxviii. 581; Fétis; Mendel; Riemann; Schilling.

**DAPHNE**. See *Dafne*.

**DAPHNIS ET CHLOÉ**, pastorale, text by Laujon, music by Boismortier, represented at the Académie Royale de Musique, Paris, Sept. 28, 1747. The libretto is founded on the pastoral romance of Longus, the Greek sophist (about A.D. 400), entitled "The Pastorals of Daphnis and Chloe." *Daphnis et Chloé*, operetta in one





## DARCIER

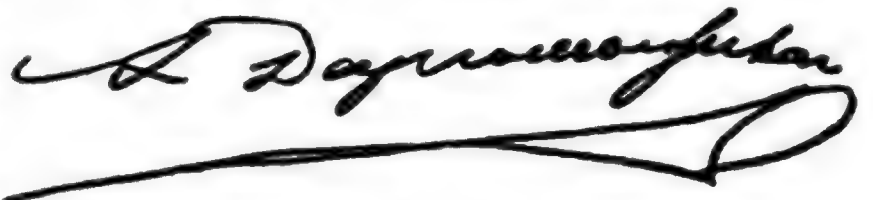
act, text by Clairville, music by Offenbach, is a parody on the same romance.

**DARCIER, JOSEPH**, born in Paris in 1820, died there, December, 1883. Singer and dramatic composer; he played small parts in the theatres in the environs of Paris while studying music (1842-1846), and wrote his first chansons: *Larmes d'amour*, *Le premier du roi*, *Après la bataille*, *Les gabiers*, *Aux armes*, etc., while giving singing lessons. About 1848 he made a reputation by singing political songs at popular concerts and *cafés chantants*, singing Dupont's *Les bœufs*, *Les louis d'or*, and *Du pain*, in which he stirred up so much feeling that the police forbade it. He also sang many of his own compositions, of which *Le bataillon de la Moselle*, and *La 31ième demi-brigade*, were very popular. Among his best compositions are: *Les doublons de ma ceinture*, *Madeleine*, *Le chemin du moulin*, *Toutes les femmes c'est des trompeuses*, *La mère Providence*, *L'ami soleil*, and *Le chevalier printemps*. When Offenbach opened the *Bouffes Parisiens*, in 1855, Darcier appeared in *Une nuit blanche*, and in 1857 in *Le violoneux*. He sang also at the *Beaumarchais* in *Les compagnons du tour de France*, and brought out some operas of his own at the *Folies Nouvelles*: *Les doublons de ma ceinture*, from his song of that name; *Le roi de la Gaudriole*, *Por-nic le hibou*, 1858. These were not as successful as his songs, and he has since composed but one operetta, *Ah! le divorce*, 1874, and the music of a vaudeville, *Ces petites dames du Temple*, 1875. — *Fétis*, *Supplément*, i. 234; *Larousse*.

**DARDANUS**, tragic opera in five acts, text by La Bruyère, music by Rameau, first represented at the *Académie Royale de Musique*, Paris, Nov. 19, 1739. The libretto is founded on a passage of the "*Æneid*" in which Dardanus is said to have established himself in Phrygia, and to have built the city of Troy with the aid of Teucer,

whose daughter he married. *Dardanus*, lyric tragedy, text by La Bruyère, with changes by Guillard, music by Sacchini, represented at the *Opéra*, Paris, Nov. 30, 1784. The scenes in this are more developed than in the work by Rameau, and the movements are more pathetic. *Dardane*, Italian opera seria in three acts, music by Paisiello, given in Naples, 1772. *Dardanus Sieg*, German opera, music by Stamitz, St. Petersburg, about 1770.

**DARGOMYŹSKÝ, ALEXANDER SER-GIEVITCH**, born in the government of Toula, Russia, Feb. 2, 1813, died in St. Petersburg, Jan. 29, 1869. A noble who manifested a talent for music so early that he composed little sonatas for the pianoforte at the age of seven. He was taken to St. Petersburg in 1817 by his parents to study music, and he afterwards studied the violin, harmony, and composition under Schober-lechner. In 1830 he appeared as a pianist in St. Petersburg, and in 1831 he received a state appointment in the Emperor's household, but gave it up in 1835, and devoted himself to hard study for eight years. In 1845 he visited Germany, Brussels, and Paris, and in 1847 produced in Moscow his opera, *Esmeralda* (written in 1839), which met with a brilliant success both there and in St. Petersburg, where it was reproduced. Between 1850 and 1855 he published more than a hundred romances, airs, duos, waltzes, fantasies, etc. In 1856 he produced in St. Petersburg his most successful opera, *Russalka*, which still keeps the stage, and in 1867, at Moscow, *The Feast of Bacchus*, ballet with song (written in 1845); his posthumous opera *Kamenoi Góst* (*The Marble Guest*, or *Don Juan*), scored



by Rimsky-Korsakov, and with a postlude by Cui, was given in St. Petersburg in

## DARONDEAUX

1872. A Finnish fantasy, *Baba Iaza*, *Kozaczek* (Cossak Dance), and other orchestra music, and *Le Paladin*, a romance. In 1867 the Russian Musical Society made him its president, and his house became the gathering place of the young Russian school of musicians who followed Schumann, Berlioz, Wagner, and Liszt.—Fétis; do., *Supplément*, i. 234; Mendel; Riemann.

**DARONDEAUX, HENRI**, born in Strassburg, Feb. 28, 1779, died in Paris, July 30, 1865. Pianist, dramatic composer, son of Benoni Darondeaux (singing teacher, and composer of the music of the opera, *Le soldat par amour*, Opéra Comique, 1789), pupil at the Conservatoire, Paris, of Ladurner on the pianoforte, and of Berton in harmony. He was for a long time connected with the *Théâtre des Variétés*, for which he arranged music. Works—Ballets: *Acis et Galatée*, given at the Opéra, 1806; and *Les deux Créoles*; *Jenny, ou Le mariage secret*; *Rosine et Lorenzo*; *Les sauvages de la Floride*; *La chatte merveilleuse*; *Pizarro*, all brought out at the *Théâtre de la Porte-Saint-Martin*. He wrote many airs for vaudevilles, which became very popular, such as: *En amour comme en amitié*; *Retour de la sentinelle*, etc.; and published pianoforte music, sonatas, fantasies, etc.—Fétis; do., *Supplément*, i. 237; Mendel.

**DAS FEUER FIEL HERAB**, chorus with figured choral in Mendelssohn's *Elias*, Part I.

**DAS SCHÖNE FEST**. See *Meistersinger* von Nürnberg.

**DAUGHTER OF GODS, BRIGHT LIBERTY**, soprano air in B-flat, of *Iole*, in Handel's *Hercules*, Part I.

**DAUGHTER OF ST. MARK, THE**, English opera, text by Alfred Bunn, music by Balfe, represented at Drury Lane, London, Nov. 27, 1844. The heroine is Catarina Cornaro, Queen of Cyprus. The libretto is an adaptation of *La Reine de Chypre*, by Saint-Georges, music by Halévy. It was the first of Balfe's operas in which the entire action

is expressed in music. *Catarina* was sung by Miss Rainsforth, *Adolph* by Mr. Harrison, *Moncenigo* by Mr. Weiss, *Andrea* by Mr. Borroni, and the *King* by Mr. Burdini.—Barrett, Balfe, 166.

**DAUPRAT, LOUIS FRANÇOIS**, born in Paris, May 24, 1781, died there, July 16, 1868. Cornet player, pupil of Kenn at the Institut National de Musique, afterwards the Conservatoire. In 1799 he became a member of the band of the Consular guards, and in 1800 went through the campaign in Italy. In 1801 he played in the orchestra of the *Théâtre Montansier*, Paris, and studied harmony under Catel at the Conservatoire, and composition under Gossec. He played in the theatre of Bordeaux in 1806–08, when he was recalled to Paris by the administration of the Opéra as solo cornet, a position which he held until 1831, when he retired. He became honorary member of Napoleon's Chapel in 1811, succeeded Domnich in the royal chapel under Louis XVIII. in 1816, and was made professor of the cornet at the Conservatoire in the same year. Among his pupils were Gallay, who succeeded him at the Conservatoire, Rousselot, Norbert, Méric, Banneux, Bernard, Jacquin, and Meifred. Works: Concerto for horn and orchestra, op. 1; Sonata for pianoforte and horn, op. 2; Many other concertos and sonatas, symphonies, overtures, quintets, sextets, duos, etc., a list of which is given by Fétis. He was the author of several theoretical works, and of a *Méthode pour cor alto et cor basse*, in three parts, one of the best manuals published.—Fétis; Mendel; Riemann.

**DAUSSOIGNE MÉHUL, JOSEPH**, born at Givet (Ardennes), June 24, 1790, died at Liège, March 10, 1875. Dramatic composer, pupil at the Paris Conservatoire; studied the pianoforte under Adam in 1799, composition under his uncle Méhul, harmony under Catel. He won the 2d grand prix de Rome in 1807, and the 1st grand prix in 1809. After his return from Rome he wrote several operas, but as they

## DAUTRESME

were unsuccessful, he gave up dramatic composition and resigned his position at the Conservatoire, in 1827, to accept the direction of the Conservatoire at Liège. He was a member of the Royal Academy of Belgium, chevalier of the Legion of Honour, and correspondent of the Institut de France. Works—Operas: Robert Guiscard; *Le faux inquisiteur* (1817); *Le testament* (1818); *Les amants corsaires* (1819); *Aspasie*, given at the Opéra, 1820; *Les deux Salem*, ib., 1824; *Cantata for grand orchestra*, Liège, 1828; *Une journée de la révolution*, symphony with choruses, Brussels, 1834.—Fétis; do., *Supplément*, i. 238; Mendel; Riemann.

**DAUTRESME, AUGUSTE LUCIEN**, born at Elbeuf (Seine-Inférieure), May 21, 1826, still living, 1888. Dramatic composer, pupil of Antoine Neukomm on the piano-forte, of Amédée Méreaux in harmony, counterpoint and fugue, and profited much by the advice of Meyerbeer. He was president of the musical committee which celebrated the centenary of Boieldieu in 1875. Medal of honor from Rouen Academy, 1862. Works—Operas: *Sous les charmillas*, comic opera, given at the Théâtre Lyrique, 1862; *Le bon temps*, musical drama, Paris and Rouen, 1863; *Cardillac*, Théâtre Lyrique, 1867.—Fétis, *Supplément*, i. 236; Mendel, *Ergänz.*, 76.

**D'AUVERGNE, ANTOINE**, born at Clermont-Ferrand, Oct. 4, 1713, died in Lyons, Feb. 12, 1797. Violinist and dramatic composer. Son and pupil of a clever violinist who was leader of the band at Clermont. In 1739 he went to Paris, where he played in the Concerts Spirituels in 1740, and became violinist of the king's band in 1741, and of the Opéra in 1742. He was forty years old when he first began composing for the stage. His first work was a ballet: *Les amours de Tempé*, 1752. His opéra-comique, *Les troqueurs*, attracted notice in 1753, for up to that time what is now opéra-comique had been merely a vaudeville with music introduced, and was

called comédie à ariette. *Les troqueurs* was more like the Italian intermezzo with spoken dialogue instead of recitative, and opened a new field for French composers, and had great success. He bought the appointment of composer to the king in 1755, and also the succession to the post of chamber-musician, and had to resign his place at the Opéra. Mondonville gave up the Concerts Spirituels in 1762, and Dauvergne took his place; and he was conductor of the Opéra from 1751 to 1755, director in 1776, 1777, 1780 to 1782, and from 1785 to 1790. He was also superintendent of the king's music, and chevalier of the order of Saint-Michel in 1786. At the outbreak of the Revolution he left Paris and retired to Lyons. Works—Operas: *Les amours de Tempé*, ballet, given at the Opéra, 1752; *Les troqueurs*, Opéra Comique, 1753; *La coquette trompée*, at court, 1753; *Énée et Lavinie*, Opéra, 1758; *Les fêtes d'Euterpe*, Canente, 1760; *Hercule mourant*, 1761; *Pyrrhus et Polyxène*, 1764; *La Vénitienne*, 1768; *Persée* (with Rebel, Francœur and de Bury, at court, 1770; *Le prix de la valeur*, 1776; *Callirhoé*, 1773; *Linus* (with Trial and Berton); *La tour enchantée*; *Orphée*. The last three were never played. He wrote also the music of fifteen motets played at the Concerts Spirituels; Book of trios for two violins and basso, published in 1740; Book of sonatas for the violin; 2 books of symphonies, in four parts (1750).—Grove; Mendel; Fétis.

**DAVAUX, JEAN BAPTISTE**, born at the Côte Saint-André (Isère) in 1737, died in Paris, Feb. 22, 1822. Violinist, acquired early proficiency in music, and at the age of twenty-three went to Paris, where he soon obtained success as a composer. After the revolution he held a position in the ministry of war, and was pensioned in 1815. Works: 6 quartets, op. 1; do., op. 6; do., op. 9; do., op. 10; Four concertos, op. 2; Symphonies concertantes for two violins, op. 3 and 4; 2 do. for violin, op. 7; 3 symphonies for grand orchestra, op. 8; 2 sym-



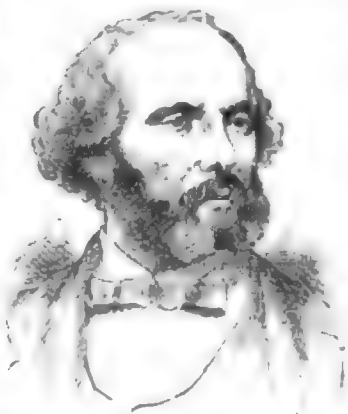
## DAVID

phonies, op. 11; 2 do. concertantes for two violins and flute, op. 12; 2 do. for two violins, op. 13; 3 quartets, op. 14; do., op. 17; 3 trios for two violins and viola, op. 15; Symphonie concertante for two violins, op. 16; Concerto for violin, op. 18.—Fétis.

DAVID, oratorio, by Sigismund Neukomm, written for the Birmingham (England) Festival, 1834.

DAVID, biblical opera in three acts, text by Alexandre Soumet and F. Mallefille, music by Auguste Mermet, represented at the Académie Royale de Musique, Paris, June 3, 1846. The libretto is an adaptation of the tragedy of *Saül* by Soumet, previously produced at the Odéon. *Davide*, Italian opera, text by Apostolo Zeno, music by Francesco Conti, given in Vienna, 1724; and music by Liverati, same text, Vienna, 1802.

DAVID, FÉLICIEN, born at Cadenet, France, April 13, 1810, died at Saint-Germain-en-Laye, Aug. 29, 1876. The son of an accomplished amateur, he began to show musical talent at a very early age. About 1816 or 1817 his family moved to Aix, where he entered the *Maîtrise* (school) du Saint-Sauveur, and became a chorister at the cathedral. Even at this early period he wrote hymns and motets; a string quartet, written at the age of thirteen, is preserved at the *maitrise*. In 1825 he entered the Jesuit college at Aix, continuing his musical studies, and acquiring some proficiency on the violin. At this period he also developed an astonishing musical memory. When he left college, in 1828, want of means forced him to enter his brother-in-law's law office, but soon afterwards he was appointed second conductor at the Aix Theatre, which post he held for a year, when, in 1829, he was made *maitre de chapelle* at the Saint-Sauveur. This post



also he held for only one year, during which he wrote some church music, among other things a "*Beatus vir*," which Cherubini afterwards praised highly. In 1830 he went to Paris to complete his musical education, his uncle giving him a moderate allowance. He entered the Conservatoire, studying harmony under Millot and Reber, and counterpoint and fugue under Fétis. In 1831 David joined the Saint-Simoniens, and lived for some time at the convent presided over by Père Enfantin, writing music for the hymns of the brotherhood. When the latter was dissolved in 1833, David went to Marseilles and thence to the East, where he stayed several years, visiting Constantinople, Smyrna, Egypt, and Palestine. He always had a pianoforte with him, the gift of an admiring maker at Lyons. Soon after his return to Paris, in 1835, he published a set of *Méodies orientales* for pianoforte, a work which met with undeserved neglect. Disappointed at this failure, David retired to the neighborhood of Igny. A good deal of orchestral and chamber music and several songs belong to this period. In 1841 he again moved to Paris, and in 1844 brought out his *Le Désert*, which has ever since been his most successful work. This was followed in 1846 by *Moïse au Sinai*, an oratorio written during a concert trip to Germany, and next year by the descriptive symphony, *Christophe Colomb*; *Eden*, a Mystery, was given at the Opéra in 1848, but none of these three works was successful. David's first genuine success after the *Désert* was the opéra-comique, *La perle du Brésil* (1851). This was followed by other more or less successful operas until 1865, when David withdrew from the stage. In 1860, he received a pension of 2,400 francs from the Emperor, in 1862 he was promoted to the grade of officer of the Legion of Honour, and in 1867 the Académie des Beaux-Arts awarded him the prize of 20,000 francs offered by the Emperor "for the work or discovery most calculated to



## DAVID

honour the country, and produced during the last ten years." David had two prominent competitors, Charles Blanc, with his "Grammaire des arts du dessin," and the architect Labrousse, who had restored the Imperial Library. The work which obtained the prize for David, by a vote of 60 out of 104, was the opera *Herculanum*. In 1869 David succeeded Berlioz at the Académie des Beaux-Arts, and as librarian at the Conservatoire. Since his death several of his works, notably *Le désert*, *Lalla Roukh*, and some string quartets, have been revived in Paris with much success. David was certainly one of the most genial of modern French composers; his genius was rather of the dreamy, contemplative, and imaginative stamp, refined and elegant, but almost wholly lacking in dramatic power. His mastery of the orchestra was complete, and his power of musical characterization (tone-painting, as it is now called) especially astounding. His sojourn in the East had a strong determining influence upon the character of his musical thought; his local colour is surprisingly true whenever he deals with oriental subjects. Like Berlioz, he was a little in advance of the musical taste in France in his time, and he can divide with that composer the honor of founding the modern French descriptive orchestral school. Works—Operas: *La perle du Brésil*, given at the Théâtre Lyrique, 1857; *Herculanum*, Opéra, 1859; *Lalla Roukh*, Opéra Comique, 1862; *Le Saphir*, ib., 1865; *La captive*, not performed. *Le désert*, ode-symphony, 1844; *Christophe Colomb*, do., 1847; *Moïse au Sinaï*, oratorio, 1846; *L'Eden*, mystery in two parts, Opéra, 1848; Symphony in F; 2 nonets for wind instruments; *Les quatre saisons*, 24 quintets for 2 violins, viola,

*Félicien David*

violoncello, and double bass; 12 melodies for violoncello; *Les brises d'Orient*, collec-

tion of melodies for pianoforte; *Les minarets*, 3 melodies for do.; *Les perles d'Orient*, 6 melodies for voice and pianoforte; Many detached melodies and romances.—Sylvain Saint-Étienne, *Biog. de Félicien David* (Marseilles, 1845); Azevedo, *Félic. David, sa vie et son œuvre* (Paris, 1863); Clément, *Mus. célèbres*, 533; Fétis; do., *Supplément*, i. 240; Mendel; Riemann.

DAVID, FERDINAND, born at Ham-burg, Germany, Jan. 19, 1810, died at Klosters, Switzerland, July 18, 1873. Violinist, pupil at Cassel of Spohr in 1823–26, and while still a boy, made several concert tours with his pianist sister, Louise, after-



wards famous as Mme Dulcken. He then played in the orchestra of the Königsstädter Theater, Berlin, for three years, led a string quartet in Dorpat, Russia, for an amateur, Liphardt, whose daughter became later his wife. During his stay in Russia he gave concerts in Moscow, Riga, and St. Petersburg. In 1835 he returned to Germany, and the next year was appointed Konzertmeister of the city, opera, and Gewandhaus orchestra of Leipsic, an office he honorably filled until his death. When the Leipsic Conservatorium was founded, he became its professor of the violin, and among his pupils were Joachim and Wilhelmj. He was an intimate friend of Mendelssohn, and for years his influence was great in the musical circles of Leipsic. Though eminent as a virtuoso, he was especially noted as a quartet-player, and as a leading first violin he had a rare gift of inspiring his orchestra. His compositions are valuable, and he has further done good service by editing many forgotten classics from the violin literature of former centuries. Works: 5 violin concertos; Variations, capriccios, rondos, and other violin music; 2 symphonies; *Bunte Reihe*,

## DAVID

pieces for pianoforte and violin, transcribed for pianoforte by Liszt; *Violinschule*, one of the best instruction books; Hans Wacht, an opera; a sextet, quartet, and other chamber music; *Die hohe Schule des Violinspiels*, the works of 17th and 18th century masters. *La Mara* (Marie Lipsius) gives a list of fifty works with opus num-

*Ferdinand and David*

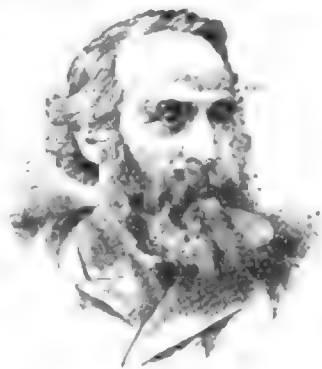
ber, besides the editions of other composers. — Grove; *Allgem. d. Biogr.*, iv. 784; Eckardt, *F. David u. die Familie Mendelssohn* (Leipsic, 1888); Fétis, ii. 440; Sup., i. 239; Mendel; do., *Ergänz.*, 77; Wasielewski, *Die Violine*, 339; Hart, *The Violin*, 433; *La Mara*, *Mus. Studienköpfe*, iii. 53; *Mus. Wochenblatt*, iv. 513.

DAVID, SAMUEL, born in Paris, Nov. 12, 1836, still living, 1888. Dramatic composer, pupil at the Conservatoire, where he took the first prize in solfège in 1850; pupil of Bazin in harmony and accompaniment, winning the second prize in 1853 and the first in 1854; and pupil of Halévy in fugue, taking the first prize in 1855. He was director of singing at the Théâtre Lyrique in 1856, won the grand prix de Rome at the Institut in 1858, for his cantata *Jephté*, and in the same year the gold medal for the cantata *Le génie de la terre*, written for the International Orpheonic Festival of 1859, and sung by six thousand voices. On his return from Rome in 1861, he became professor at the college of Sainte-Barbe, and wrote a theoretical and practical work: "*L'Art de jouer en mesure*," published in 1862. In 1872 he was made director general of music to the Jewish synagogues of Paris. Works: *La peau de l'ours*, operetta, given at the Folies Nouvelles, 1857; *Les chevaliers du poignard*, *Mademoiselle Sylvia*, given at the

Opéra Comique, 1868; *La fée des Bruyères*; *La gageure*, *Une Dragonnade*, *L'éducation d'un prince*; *Absalon*; *Les changeurs*, *Tu l'as voulu*, operetta, *Bouffes Parisiens*, 1869; *Le bien d'autrui*, do., 1869; *Un caprice de Ninon*, do., 1871; *I Maccabei*, grand Italian opera. He wrote four symphonies, choruses, and some vocal melodies, of which *Le gué*, *Si j'étais seigneur*, *A Conchita*, *Sonnet*, *Le soutien*, *Chantez encore*, *Le souvenir*, are the most popular. — Fétis, *Supplément*, i. 241; Mendel, *Ergänz.*, 77; Riemann.

DAVIDDE PENITENTE, Italian cantata for three solo voices, chorus, and orchestra, by Mozart, compiled from his mass in C minor, composed 1783, and two concert arias, composed 1785; first performed in the Burg Theater, Vienna, at the concert for the pension fund of musicians' widows, March 13 and 17, 1785. The solo singers were Fräulein Cavalieri, Fraulein Distler, and Herr Adamberger. The cantata, which comprises ten numbers, is one of the best examples of Mozart's church style. Published by Breitkopf & Härtel (Leipsic), *Mozarts Werke, Cantaten und Oratorien*, No. 5.—Jahn, iii. 395; Köchel, 374; Upton, *Standard Cantatas*, 274.

DAVIDOFF, KARL, born at Goldingen, Courland, March 15, 1838, still living, 1888. Violoncellist, pupil of H. Schmitt at Moscow, where he took the course in mathematics at the University in 1854–58. Having studied the violoncello under Schubert, of St. Petersburg, and harmony under Hauptmann, at Leipsic, he made his first appearance there in a Gewandhaus concert, Dec. 15, 1859, and was immediately appointed first violoncellist of the Gewandhaus orchestra and professor at the Leipsic Conservatorium. In 1862 he was made solo violoncellist to the Emperor of



## DAVIDSBÜNDLER

Russia and in the orchestra of the new Russian music society, and was also engaged as professor in the St. Petersburg Conservatory, of which he became director in 1876. He has played in the chief cities of Russia, Germany, Holland, and Belgium, as well as in London and Paris, and ranks very high as a virtuoso. Order of Vladimir, 1879. Works : Concertos, a ballad, and a song without words for the violoncello ; Songs ; Pianoforte music.—Grove ; Fétis, *Supplément*, i. 242 ; Mendel, iii. 83 ; *do.*, *Ergänz.*, 78.

DAVIDSBÜNDLER, MARCHE DES. See *Carnaval*.

DAVIDSBÜNDLERTÄNZE DIE (The Davidsbündler Dances), 18 character pieces for the pianoforte, by Robert Schumann, op. 6, dedicated to Walther von Goethe, composed 1837, published in February, 1838. The Davidsbündler (Davidites) was an imaginary secret society of Schumann and his friends, banded together, like David and his companions against the Philistines, in opposition to the fashionable salon music of the day. They appeared chiefly in the columns of Schumann's periodical, the *Neue Zeitschrift für Musik*, though their names are found in some of his compositions also. In this work no one of the numbers is in dance measure, the title being in allusion to the idea which inspired the work, meaning dances which the Davidites had with the Philistines. Each number bears the mark either of Florestan (F), or of Eusebius (E), or of both, two contrasted individualities, in which Schumann strove to personify the two most prominent traits of his character, dreamy tenderness and mysticism as Eusebius, and passionate energy as Florestan.—Reissmann, 62.

DAVISON, JAMES WILLIAM, born in London, Oct. 5, 1815, died at Margate, March 24, 1885. Composer, pupil of William Henry Holmes, and of Macfarren. He was musical critic of the *Times* and the *Musical World*. Works—Pianoforte music : Dramatic overture to the fairy tale of *Fortunatus* ; 4 bagatelles à la valse, op. 4 ; First

sonata, op. 6 ; Tarantella, op. 7 ; 3 sketches, op. 8 ; Romance, op. 11 ; Songs.

DAVY, JOHN, born at Upton Helion, near Exeter, England, in 1765, died in London, Feb. 22, 1824. Dramatic composer, articled in 1777 to Jackson, of Exeter, and after teaching in that city several years, went to London, where he played the violin in the orchestra of Covent Garden Theatre, and taught music. He composed the music for the following dramatic pieces : *What a blunder*, 1800 ; *Pérouse* (with J. Moorhead), 1801 ; *The Brazen Mask* (with Mountain), 1802 ; *The Cabinet* (with Braham and others), 1802 ; *The Caffres* (with others), 1802 ; *Red Roy*, 1803 ; *The Miller's Maid*, *Harlequin Quicksilver*, 1804 ; *Thirty Thousand* (with Braham and Reeve), 1805 ; *Spanish Dollars*, *Harlequin's Magnet*, 1805 ; *The Blind Boy*, 1808 ; *The Farmer's Wife* (with others), 1814 ; *Rob Roy Macgregor*, 1818 ; *Woman's Will a Riddle*, 1820. He wrote also an overture to Shakespeare's *Tempest*, six quartets for voices, and six madrigals for four voices. Some of his songs, such as *Just like love, May we ne'er want a friend*, *The Death of the Smuggler*, and especially *The Bay of Biscay*, were popular in their day.—Fétis ; Grove ; Mendel.

DAYAS, WILLIAM HUMPHRIES, born, of English and American parentage, in New York, Sept. 12, 1864, still living, 1888. Pianist ; studied in New York the pianoforte and thorough bass under Samuel Jackson, and later counterpoint and the organ under Warren, and the pianoforte under S. B. Mills and Joseffy. After serving as organist of the Fifth Avenue Presbyterian Church, New York, and of St. Andrews, Harlem, he went, about 1881, to Europe, and studied first, in Leipsic, the pianoforte under Kullak and counterpoint with C. A. Haupt ; and then in Berlin the pianoforte under Heinrich Ehrlich, and composition and orchestration under Heinrich Urban ; he was also under Liszt's instruction at Weimar for several summers. In 1888 he made a concert tour in Germany with Miss



Arma Senkrah (Harkness), the violinist ; at present he is settled in Weimar. Works : Polonaise for pianoforte, op. 1 ; 2 pianoforte sonatas, op. 4 ; Sonata for the organ, op. 5 ; 6 psalms for mixed chorus, op. 6 ; Sonata for the organ, No. 2, op. 7 ; Suite for string orchestra, performed at Weimar, 1886 ; Quartet for strings ; Sonata for pianoforte and violin ; 20 songs.

DÉA, opéra-comique in two acts, text by Cormon and Michel Carré, music by Jules Cohen, represented at the Opéra Comique, Paris, April 30, 1870.

DEANE, THOMAS, flourished in the 17th and 18th centuries. He was organist at Warwick and at Coventry, and received the degree of Mus. Doc. at Oxford in 1731. He composed a service and other church music ; and the instrumental music for Oldmixon's tragedy, *The Governor of Cyprus* (1703). Many compositions for the violin by him are in the collection called *The Division Violin*.—Grove ; Mendel.

DEARLE, EDWARD, born in Cambridge, England, in 1806, still living, 1888. Organist of St. Paul's, Deptford, 1827, of other parish churches, and of the church at Newark in 1835-64. Received the degree of Mus. Bac., Cambridge, in 1836, and Mus. Doc., 1842. He was one of the founders of Trinity College, London, of which he is a member of the council. Works : *Israel in the Wilderness*, oratorio, 1879 ; *Morning and Evening Service in F* (1832) ; *Turn Thee again, Thou God of Hosts*, anthem (Gresham gold medal, 1837) ; *Volume of Church Music* (1838) ; *Magnificata and Nunc dimittis*. Anthems : *The desert shall rejoice* ; *Rend your hearts* ; *With angels and archangels* ; *By the waters of Babylon* ; *God is a spirit* ; *Part-songs*, and songs, etc.—Brown.

DEATH OF NELSON, THE, a popular English song, written by S. J. Arnold, and first sung in London, in the opera called *The Americans*, by John Braham, as Wilmot, in 1811. The first verse is an adaptation of an old song, or ode, written on the

death of the Duke of Cumberland. The song is commonly erroneously attributed to Dibdin.—*Notes and Queries*, 4th Series, xi. 28 ; 5th do., i. 314.

DEBILLEMONT, JEAN JACQUES, born at Dijon, Dec. 12, 1824, died in Paris, Feb. 14, 1879. Dramatic composer, pupil of Alard in Paris, and member of the orchestra of the Opéra Comique. He studied composition under Leborne and Carafa, returned to Dijon, and brought out several operas and other works. In 1839 he settled in Paris, where he conducted several prominent orchestras, directed the concerts of the Société des Beaux-Arts about 1865, was chef d'orchestre to the theatre of the Porte Saint-Martin, and a well-known teacher and musical critic. Works—Operas : *C'était moi*, Bouffes Parisiens, 1860 ; *As-tu déjeuné, Jacquot ?*, Théâtre Déjazet, 1860 ; *Astaroth*, Théâtre Lyrique, 1861 ; *Un premier avril*, Bouffes Parisiens, 1862 ; *Les invalides du travail*, cantata ; *La vipérine*, Folies Marigny, 1866 ; *Napoléon devant les peuples*, cantata, 1867 ; *Le grand-duc de Matapa*, Le mousseline club, Menus Plaisirs, 1868 ; *Roger Bontemps*, Fantaisies Parisiennes, 1869 ; *La revanche de Candaule*, 1869 ; *Le pantalon de Casimir*, 1873 ; *Le treizième coup de minuit*, Théâtre du Château d'Eau, 1874 ; *Le miroir magique*, ballet, Porte Saint-Martin, 1876 ; *Les trois sultanes*. Others not yet produced : *Les noces de Panurge*, *La Florinde*, *Les péchés de Monsieur Jean*, *Les esclaves d'Athys*, *Vercingétorix*, grand opera, *Bocchoris*, *La cour de Tulipano*.—Fétis ; do., Supplément, i. 244.

DEBORA, oratorio, by Jean François Lesueur, composed in 1828.

DEBORAH, oratorio in three acts, text by Samuel Humphreys, music by Handel, first performed at the King's Theatre, London, March 17, 1733. The score of this, Handel's second oratorio, dated Feb. 21, 1733, is in the Buckingham Palace collection. It contains some of his finest music, and the overture is one of the best he ever



wrote. Characters represented: Deborah, Barak, Abinoam, Sisera, Jael, 1st Israelite woman, 2d do., 3d do., Chief Priest of Israelites, Chief Priest of Baal, Chorus of priests and Israelites, Chorus of priests of Baal. Published first by Walsh; full score by Händelgesellschaft (Leipsic, 1869).—Rockstro, Handel, 183; Schoelcher, Handel, 127; Chrysander, ii. 281.

DECKER, CONSTANTIN, born at Fürstenaue, Brandenburg, Dec. 29, 1810, died in 1868. Pianist and dramatic composer, first instructed by his father, afterwards in Berlin pupil of Dehn in harmony and counterpoint. Lived at Halle, Leipsic, Breslau, Königsberg, for several years in St. Petersburg, and lastly at Potsdam. Works—Operas: *Die Gueusen in Bréda* (1837); *Giaffir, der Weiberfeind* (1838); *Isolde, Gräfin von Toulouse*, given at Königsberg, 1852. Published works: Quartet for two violins, viola and bass, op. 14 (Leipsic, 1837); Grand sonata for pianoforte, op. 10 (Berlin); Sonate facile, op. 11 (Leipsic); Fantasias, op. 8 and 22 (Berlin and Leipsic); Songs and romances; Duets, op. 6, 12, 13, 19.—Fétis; Mendel.

DECKER, JOACHIM, organist, living in Hamburg in the beginning of the 17th century. His most important work is the book of canticles, and choral music for four voices, written in conjunction with Praetorius and Scheidemann (Hamburg, 1604), with the following title: *Melodeyen Gesangbuch darinn D. Luthers und ander Christen gebrauchlichsten Gesenge*.—Fétis; Mendel.

DECOURCELLE, MAURICE HENRI, born in Paris, Oct. 11, 1815, still living, 1888. Pianist, pupil of Herz on the pianoforte, and of Barbereau in harmony and composition. For years he was the accompanist par excellence in Paris, and every artist of importance had recourse to his services. In 1848 he began to teach. Works: 12 *Études mélodiques*, op. 6; *exercices progressifs*, op. 11; *Répertoire d'exercices*, op. 30; 20 *Études caractéristiques*, op. 33; *Exercices et préludes*, op. 41; 3 Nocturnes,

op. 8 and 10; *Fantaisie élégante*, op. 21; *Galop brillant*, op. 25; *Le couvre-feu*, Villanelle, *mélodies*, op. 38; *L'automne*, *mélodie*, op. 31; *Chant du matin*, op. 46; *Dix mélodies de Mozart transcrites pour le piano*, op. 51; *Série de seize ouvertures célèbres, transcrites pour deux pianos à huit mains*.—Fétis, *Supplément*, i. 245.

DEDEKIND, CONSTANTIN CHRISTIAN, born at Reinsdorf, Anhalt-Köthen, April 2, 1628, died after 1697. Church and chamber composer, pupil of Christoph Bernhardt, Kapellmeister at Dresden. He was musician to the Elector of Saxony, poet laureate, and musical preceptor. Works: *Aelbianische Musen-Lust*, etc., 4 vols. (Dresden, 1657; this consists of 175 poems in the form of chansons, from the most celebrated poets); *Davidische geheime Music-Kammer* (Dresden, 1663); *Süsser Mandel-Kürnen, erstes und zweites Pfund, von ausgekürnten Salomonischen Liebes-Worten*, etc., 2 books (Dresden, 1664); *Belebte oder ruchbare Myrrhen-Blätter, das sind zweystimmige beseelte heilige Leidens-Liedern* (Dresden, 1666); *Die sonderbare Seelen-Freude* (Dresden, 1672); *Musikalischer Jahrgang und Vesper-Gesang*, 3 parts (Dresden, 1674); *Davidischer Harfenschall in Liedern und Melodeyen* (Frankfort); *Singende Sonn- und Festtage-Andachten* (Dresden, 1683); *Musikalischer Jahrgang und Vesper-Gesang in 2 Singstimmen und der Orgel* (Dresden, 1694).—Allgem. d. Biog., v. 11; Fétis; Mendel; Riemann.

DEEPER, AND DEEPER STILL, tenor recitative of Jephtha, in Handel's *Jephtha*, Part II; usually sung at concerts in connection with the air in Part III, "Waft her, angels, through the skies."

DEERING. See *Dering*.

DE FERRARI. See *Ferrari*.

DEFESCH, WILLEM, born in Amsterdam, close of the 17th century, died in London (?) about 1758-60. Violinist and organist of the Church of Notre Dame at Antwerp, and maître de chapelle in 1725,

## DEFFÈS

succeeding Alfonso d'Eve; dismissed in 1731 for cruelty to the choir-boys. He went to London and produced there, in 1733, an oratorio, *Judith*, and in 1745, *Joseph*. His published works comprise several sets of sonatas and concertos for string and other instruments, solos for violoncello, a collection of canzonets and airs, and some single songs. He composed also, in 1730, a Mass for four voices and orchestra which is preserved in the cathedral at Antwerp.—Fétis; Grove; Biog. nat. de Belg., v. 83; Mendel.



**DEFFÈS (PIERRE), LOUIS**, born in Toulouse, France, July 25, 1819, still living, 1888. Dramatic composer, pupil at the Conservatoires of Toulouse and of Paris, at the latter under Halévy and Barbereau in composition, for which he won the



grand prix in 1847. Having pursued his studies in Rome, he visited parts of Italy and Germany, and returned to Paris in 1852. Works: *L'ange de Tobie*, cantata (1847); *Symphony for grand orchestra*, Académie des Beaux-Arts, 1851; *Messe solennelle*, Notre Dame, 1857. Operas: *L'anneau d'argent*, one act, given at the Opéra Comique, 1855; *La clef des champs*, one act, ib., 1857; *Broskovano*, two acts, Théâtre Lyrique, 1858; *Les petits violons du roi*, three acts, ib., 1859; *Le café du roi*, one act, Théâtre Lyrique, 1861, Opéra Comique, 1868; *Les Bourguignonnes*, one act, Ems, 1862, Paris, 1863; *Passé minuit*, Bouffes Parisiens, 1864; *La boîte à surprise*, one act, Ems, 1864, Paris, 1865; *La comédie en voyage*, one act, Ems, 1867;

*Les croqueuses de pommes*, five acts, Menus Plaisirs, 1868; *Petit bonhomme vit encore*, two acts, Bouffes Parisiens, 1868; *Valse et menuet*, Ems, 1865, Paris, Théâtre de l'Athénée, 1870; *Le trompette de Chamborau*, Dieppe, 1877; *Les noces de Fernande*, Opéra Comique, Paris, 1878. Unpublished works: *La nuit de noces*, Riquet à la Houppe, comic operas; *Le marchand de Venise*, grand opera, four acts. An operetta, *La lanterne magique*, was published in the *Journal des Demoiselles*; Two masses; Motets; Overtures; Chœurs d'Orphéon; Patriotic hymns; Pieces for military band; Romances; etc.—Fétis, ii. 449; do., Supplément, i. 247.

**DEGOLA, ANDREA LUIGI**, born in Genoa in 1778, died (?). Organist, pupil of Luigi Cerro. His first composition was a mass, but he afterwards wrote an opera buffa, *Il medico per forza*, performed at Leghorn in 1799, and several minor pieces. Having become maestro di cappella of the principal church of Chiavari, he again devoted himself to church composition and wrote many masses, vespers, hymns, and other sacred pieces. He was at one time organist of a church at Versailles, and gave lessons in singing and harmony in Paris. Published works: *L'utile et l'agréable*, collection of pieces for pianoforte; *Méthode de chant*; *Méthode d'accompagnement pour le piano, la harpe et la guitare*; *Thème varié pour piano avec accompagnement de quatuor*; Several romances.—Fétis; Mendel.

**DEGOLA, GIOCONDO**, born in Genoa about 1803, died there, Dec. 5, 1845. Dramatic composer; son and pupil of Andrea Luigi Degola, and pupil of François Mirecki, a Polish pianist. He became a professor of singing, and composer of nocturnes and romances which were published in Novara and Milan. His first opera, *Adelina*, was given at Genoa in 1837, and his *La donna capricciosa*, an opera buffa, in 1839. His best work, *Don Papirio Sindaco*, was given in Milan, 1841. He brought out a

grand cantata, *Il trionfo di Davide*, at Genoa in 1842, and wrote a mass for two choirs with two organs, which was executed in the same year in the cathedral at Milan. His opera, *Un duello alla pistola*, Milan, 1843, was not successful.—Fétis; do., *Supplément*, i. 247; Mendel.

DEHAAN. See *Haan*.

DEH! CON TE LI PRENDI. See *Norma*.

DEHN, SIEGFRIED WILHELM, born in Altona, Feb. 25, 1796, died in Berlin, April 12, 1858. He studied at the Gymnasium of Plön and became a clever violoncellist; finished his education at Leipsic, studied harmony and composition under Bernhard Klein in Berlin, in 1823, and became a finished contrapuntist. After travelling in Germany and Italy, he became librarian of the music department at the Royal Library of Berlin, which he catalogued and to which he added many valuable works, such as Poelchau's collection of the original MSS. of the Bach family. He scored 500 motets by Orlando Lasso, and published Bach's six concertos for various instruments (1850), and a collection of vocal compositions in 4, 5, 6, 8, and 10 parts called *Sammlung älterer Musik aus dem XVI. und XVII. Jahrh.* (Berlin). He succeeded Gottfried Weber as editor of the musical periodical *Cäcilia*; re-edited Marpurg's treatise on fugue (Leipsic, 1858); and translated Delmotte's work on Orlando Lasso, "*Biographische Notiz über Roland de Lattre*," Vienna, 1837. He had distinguished pupils, among them Glinka, Kulak, Anton Rubinstein, Friedrich Kiel. He collected much material for Fétis' "*Biographie des Musiciens*." Theoretical works: "*Theoretisch-praktische Harmonie lehre*" (Berlin, 1840, 2d ed., Leipsic, 1858); "*Analyse dreier Fugen, J. S. Bach's und Bononcini's*" (Leipsic, 1858); "*Lehre vom Contrapunkt dem Kanon und der Fuge*" (1859).—*Allgem. d. Biogr.*, v. 27; Fétis; Mendel, v. 341; Riemann.

DEH! VIENI ALLA FINESTRA. See *Don Giovanni*.

DEH, VIENI, NON TARDAR. See *Nozze di Figaro*.

DEIDAMIA, Italian opera in three acts, libretto by Paolo Rolli, music by Handel, represented at the Lincoln's Inn Fields Theatre, London, Jan. 10, 1741. Deidamia is the daughter of Lycomedes of Scyros, who became the mother of Pyrrhus by Achilles. This, Handel's last Italian opera, with which he took his farewell of the stage, is by no means the weakest of his dramatic productions. The score, the MS. of which is in the collection at Buckingham Palace, is dated at the beginning Oct. 27, 1740, and at the end Nov. 20, 1740.—Rockstro, Handel, 213.

DEISS, MICHEL, musician to the Emperor Ferdinand I. of Germany, middle of the 16th century. In 1564 he wrote for the Emperor's obsequies a motet for four voices, *Quis dabit oculis nostris*, preserved by Pietro Joannelli in the fifth book of his *Thesaurus musicus*. This collection contains also eight other pieces by Deiss, for five and six voices. Abraham Schad has given some of his motets in his *Promptuarium musicum*.—Fétis.

DÉJAZET, EUGÈNE, born in Lyons in 1825, still living, 1888. Dramatic composer, son of Pauline Virginie Déjazet, the actress. He began by writing songs which his mother introduced in her rôles. In 1852 he brought out an opéra-comique, *Un mariage en l'air*. Having bought in Paris a small theatre which he called the *Théâtre Déjazet*, he produced many dramatic works, among them: *Fanchette*, 1860; *Double-deux*, 1861; *La rosière de quarante ans*, 1862; *L'argent et l'amour*, 1863; *La nuit de la mi-carême*, 1864; *Monsieur de Belle-Isle*, *La tentation d'Antoine*, 1865; *Les sept baisers de Buckingham*, 1866; and the music for several vaudevilles, *Le royaume de la bêtise*, *Les vacances de l'amour*, etc., and several cantatas written for special occasions. His sister, Mlle Hermine Déjazet, wrote the music of an operetta, *Le diable rose*, which was given at his theatre in 1859.—Fétis, *Supplément*, i. 247.



## DÉJAZET

**DÉJAZET, JULES**, born in Paris, March 17, 1806, died at Ivry, Aug. 29, 1846. Pianist, pupil at the Conservatoire of Zimmerman on the pianoforte, for which he took the second prize in 1823, and the first in 1824, and of Fétis in composition. Works: Grand trio for pianoforte, violin and violoncello (Paris, Lemoine); Duos for pianoforte and violin, op. 19, 24, 31; do. for pianoforte and violoncello, op. 2, 13, 39; Fantasia for pianoforte, op. 3, 20, 22, 30, 35; Rondos for do., op. 5, 8, 9, 11, 12; *Thèmes variés*, valse, romances, etc.—Fétis.

**DELABARRE, LOUIS ALBERT**, born in Soissons, July 12, 1809, still living, 1888 (?). Oboe player, pupil in 1832 at the Paris Conservatoire. He studied the oboe also under Vogt, and obtained the 2d prize in 1836, and the 1st in 1837. In 1838 he became professor at the Ghent Conservatoire, and member of the orchestras of the theatre and the Casino, and a few years after first oboist of the Royal Theatre, Brussels. Published works: *La romanesca*, concert piece with quartet or pianoforte; *Morceau de concert*, on two of Halévy's melodies, with orchestra or pianoforte; *Souvenir d'Irlande*, concert piece with quartet or pianoforte; *Souvenirs d'Écosse*, idem; Noël, morceau de salon, oboe and pianoforte; and others (Paris).—Fétis.

**DELACOURT, HENRI**, French musician of the 16th century. In 1547 he was a singer in the Cathedral of Soissons, and afterwards musician to the Emperors Ferdinand I. and Maximilian II. of Germany. Pietro Joannelli gives six of his motets for four, five, and six voices in "*Novus Thesaurus musicus*."—Fétis.

**DELAIRE, JACQUES AUGUSTE**, born at Moulins (Allier), France, March 10, 1795, died in Paris in September, 1864. Amateur musician and composer, studied music while practising law; pupil of Choron, and in harmony of Reicha. He was secretary of the *Athénée Musical*, Paris, in 1830, contributor to the *Revue Musicale*, and for thirty-one years member of the *Société*

*Libre des Beaux-Arts*, of which he was elected president seven years. He was the author of a number of pamphlets on musical topics published in the annals of that society. Works: *Stabat Mater*, 4 voices and orchestra (1826–1827); *La Grèce*, scène lyrique, chorus and orchestra; besides, a grand symphony (1830); a mass; 3 quartets, quintets, and other music for violin, and romances, published in Paris.—Fétis; do., *Supplément*, i. 248; Mendel, iii. 103; *Ergänz.*, 80.

**DE LANGE, SAMUEL**, born in Rotterdam, Feb. 22, 1840, still living, 1888. Pianist and organist, son of Samuel de Lange, organist of Rotterdam (1811–1884). After a professional tour with his brother, Daniel de Lange, violoncellist, and a three years' residence in Lemberg, where they were professors at the Conservatorium, he returned to Rotterdam, and became in 1864 organist of the Walloon Church and professor in the musical school. In 1875 he went to Paris, and finally settled in Cologne as professor of the organ and pianoforte at the Conservatorium. Works: Quartets for string instruments, op. 15, 18; Trio for pianoforte, violin and violoncello, op. 21; *Sérénade* for pianoforte and string instruments; *Symphony* for orchestra; *Sonatas* for organ, op. 5, 14; *Märchenbilder* for pianoforte, op. 7; etc.—Fétis, *Supplément*, 249; Mendel, *Ergänz.*, 80.

**DE LA RUE (De Larue), PIERRE**, born in Picardy, lived at the end of the 15th and beginning of the 16th centuries. He is called also in the old collections *de la Ruellien* and *Petrus Platensis*. A pupil of Johannes Okeghem, he became a priest, belonged to the chapel of the dukes of Burgundy from 1545, and was the favourite composer of Marguerite of Austria. In 1501 he was prebendary of Coutrai, and later, until 1510, at the church of Saint-Aubin, Namur; he is said by Bruschi to have composed the *Lamentations* of Jeremiah in 1540, but that would seem to be an impossibility, as it would make him a composer



## DELÂTRE

at a very advanced age. The first publication containing his works is Ottavio Petrucci de Fossombrone's "*Harmonica Musices Odhecaton*," 3 vols. (Venice, 1501), in which are several of his four-part songs, *Tous les regnès*, *Pourquoy non*, *Ce n'est pas*, *Fors seulement*, and *Myn heer*. The same editor published *Canti cento cinquanta* (1503), in which are other four-part songs. *Misse de la Rue*, *Beati Virginia*, etc., appeared in 1503; *Salve Regina*, 4 voc., was inserted in *Motetti della Corona* (1505); and one of his masses in *Missarum diversorum*, etc., lib. i. (Petrucci, 1508). Fifty of his masses were published in 1513, and one in 1515, in the volume of Antoine de Fevin. In a collection by Andrea Antico da Montona (Rome, 1516), are two other masses for four voices. *Liber selectarum Cantionum*, etc. (Augsburg, 1520), contains several of his motets. His works were published also in several richly decorated volumes, about 1530, by the order of Marguerite of Austria, who was a patroness of the arts. One of the volumes, now in the Royal Library of Brussels, contains six masses for five voices and one for four. In a collection published at Nuremberg (1538) is a mass for four voices, and in another (1539) are three reprinted from Petrucci's collection. Several of his chansons are in *Selectissimæ necnon familiarissimæ cantiones ultra centum* (Augsburg, 1540), and in *Tricinia tum veterum*, etc., in *arte musica symphonistarum latina, germanica, brabantica et gallica* (Wittenberg, 1542); Several madrigals for four voices were published by Gardane (Venice, 1544), and are reprinted by Burney. Chansons à deux voix are found in the collection *Bicinia gallica, latina et germanica* (Wittenberg, 1545); other compositions in *Lamentationes Hieremiæ prophetæ* (Nuremberg, 1549), and in *Psalmorum selectorum*, etc. (Nuremberg, 1553); a motet, *Lauda, anima mea, Dominum*, is in a collection of motets (Nuremberg, 1564). In *Harmoniæ suavissimæ*, etc. (Nuremberg, 1567) are several of his vocal compositions, and a collection of

fugues (Lauingen, Bavaria, 1587) contains some of his organ music. Among the archives of Mechlin is a volume in MS. of four masses composed for the chapel of Marguerite of Austria; and the libraries of Munich and of the Pontifical chapel also contain his MS.—*Biog. nat. de Belg.*, v. 325; *Ambros*, jii. 235.

DELÂTRE, CLAUDE PETIT-JAN, Flemish composer from about 1540 to 1580. He is best known under the name of Petit-Jan. He was *maître de chapelle* to the Bishop of Liège in 1555, and subsequently master of the choristers of the Cathedral of Vendôme. In 1576 he took the prize of the Silver Lyre at the Puy, or musical competition of Évreux, in Normandy, for a chanson for six voices, beginning: *Ce riz plus doux*. In *Hortus Musarum* (Louvain, 1552), and in *Liber sextus cantionum* (Louvain, 1558), Phalesius gives some information about him and some of his compositions. There are five of his chansons in the first three books of the last collection, and twenty-nine in the sixth book, which is entitled: *Sixiesme livre des chansons à quatre, nouvellement composez et mises en musique par Maistre Jehan de Lâtre* (Louvain, 1555). His compositions also appear in the following collections: *Cantiones sacræ* (Susato, Antwerp, 1546–1547); *Recueil de fleurs produictes de la divine musique à trois parties de par Clemens non Papa*, Thomas Cricquillon, et aultres excellens musiciens, première, deuxième et tiers livres (Louvain, 1560); *La Fleur des chansons à trois parties, contenant un recueil produit de la divine musique de Jean Castro, Severin Cornet, Noe Faignient et aultres excellens auteurs*, etc. (Louvain, Antwerp, 1574). This collection contains one of his best songs: *Auprès de vous*.—*Fétis*; *Mendel*, *Ergänz.*, 80.

DELÂTRE, OLIVIER, Belgian musician of the first half of the 16th century. He is sometimes called Olivier in the collections of that time, especially in Attaignant's, in which are five of his four-part chansons

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(Paris, 1539–1549). Another of his four-part chansons is in the *Parangon des chansons*, liv. i., x. (Jacques Moderne, Lyons, 1540–1543). A motet for five voices on the text, *Sancti mei*, is in *Sacrarum Cantionum*, etc. (Waelrant and Laet, Antwerp, 1554–1555). In *Jardin Musical*, a collection by the same (Antwerp, no date), is a chanson for four voices, beginning, *Tant faut-il que soit*.—Fétis; *Biog. nat. de Belg.*, v. 230.

**DELATTRE, ROLAND.** See *Lisso*.

**DELDEVEZ, ÉDOUARD MARIE ERNEST**, born in Paris, May 31, 1817, still living, 1888. Violinist, pupil from 1825 at the Conservatoire, where he took the 2d prize for solfège in 1829, and the 1st in 1831; then pupil of Habeneck on the violin, winning the 2d prize in 1831 and the 1st in 1833. He studied counterpoint and fugue under Halévy, and took the 2d prize in 1837 and the 1st in 1838; and composition under Berton, winning the 2d grand prix de Rome in 1838 for his cantata, *Loyse de Montfort*. In 1839 he published in Paris a collection of songs with pianoforte accompaniment, and in 1840 he appeared at a Conservatoire concert, playing his own ouverture to Robert Bruce, and his prize cantata. In 1859 he became second chef d'orchestre at the Opéra, and was chef from 1872 to 1877, when he retired. Until 1883 he also conducted the Société des Concerts du Conservatoire. He is a chevalier of the Legion of Honour. Works: *Lady Henrietta*, ballet (3d act); *Eucharis*, ballet, 1844; *Paquita*, ballet, 1846; *Vert-Vert*, ballet, 1851; *Requiem Mass*, 1853; First and second symphonies, op. 2 and 8; Trios for pianoforte, violin, and violoncello, op. 9; *Mazarina*, ballet, op. 11; *O salutaris*, soprano and tenor, with organ or pianoforte, op. 14; *Symphonie héroï-comique*, op. 13; *La vendetta*, soprano and tenor, scène lyrique; *Velléda*, scène lyrique, soprano, chorus, and orchestra, op. 17; *Chœur religieux* for soprano, contralto, tenor, and bass, op. 18; *Le violon enchanté*, grand opera, op. 20; *Yanko, le bandit*, bal-

let, op. 21; Quintet for 2 violins, viola, violoncello, and double-bass, op. 22; 6 romances sans paroles, op. 24; *Hymnes à trois voix*; *Hymnes à quatre voix*; and a cantata (1853). He has published also: *Curiosités musicales*, notes, analyses, interprétations de certaines particularités contenues dans les œuvres des grands maîtres (Paris, 1873); *La Notation de la musique classique, comparée à la notation de la musique moderne, et de l'exécution des petites notes en général*; *Trilogie*, containing: 1, *Principe des intervalles et accords*; 2, *Réalisation des partimenti de Fenaroli*; 3, *Œuvres des violonnistes célèbres depuis Corelli jusqu'à Viotti, choisies et classées*; *Transcriptions et réalisations d'œuvres anciennes*.—Fétis; do., *Supplément*, i. 250; Mendel; do., *Ergänz.*, 81; Riemann.

**DELÉHELLE, JEAN CHARLES ALFRED**, born in Paris, Jan. 12, 1826, still living, 1888. Dramatic composer, pupil at the Conservatoire under Colet and Adam, winning the first grand prix de Rome, in 1851, for his cantata *Le prisonnier*. From 1851 to 1856 he lived in Rome and Naples, visiting meanwhile the principal cities of Germany. Works: *L'île d'amour*, operetta, given at the Bouffes Parisiens, 1859; *Monsieur Polichinelle*, comic opera, Athénée, 1873. His paper on the genius of Auber was published in the *Correspondance littéraire* in 1861.—Fétis; do., *Supplément*, i. 251.

**DELGADO, COSMO**, born in Cartaxo in the 17th century. Portuguese singer and composer of a great deal of music preserved in the Convent of Santo Jeronimo, Lisbon. He is the author of a theoretical work, *Manual de musica*, etc., still in MS.—Fétis.

**DELIBES, LÉO**, born at Saint-Germain-du-Val (Sarthe), in 1836, still living, 1888. Dramatic composer, pupil at the Paris Conservatoire, where he won the second prize for solfège in 1849, and the first in 1850; of *Le Couppey* on the pianoforte, of Bazin in harmony and accompaniment, taking the second accessit for harmony in 1854; of

## DELIOUX

Adam in composition, and of Benoist on the organ. In 1853 he became accompa-



nist at the Théâtre Lyrique and organist of the Church of Saint-Jean et Saint-François. In 1855 he brought out his first operetta, and he soon became a popular dramatic com-

poser, one of the best writers of light sparkling music of the modern French school. In 1865 he gave up his position at the Lyrique to accept that of second chef de chant at the Opéra, where he gained new popularity as the composer of the higher class of ballets. In 1880 he became professor of composition at the Conservatoire, and in 1884 became a member of the Institut, as successor to Victor Massé. Works—Operas and ballets: *Deux sous de charbon*, operetta, given at the Folies Nouvelles, 1855; *Deux vieilles gardes*, do., *Six demoiselles à marier*, do., ib., 1856; *Maître Griffard*, comic opera, Théâtre Lyrique, 1857; *L'omelette à la Follembouche*, Bouffes Parisiens, 1859; *Monsieur de Bonne-Étoile*, ib., 1860; *Les Musiciens de l'orchestre* (with Erlanger and Hignard), ib., 1861; *Mon ami Pierrot*, opérette, Ems, 1862; *Les eaux d'Ems*, do., ib.; *Le jardinier et son seigneur*, Théâtre Lyrique, 1863; *La tradition*, *Le serpent à plumes*, Bouffes Parisiens, 1864; *Le bœuf Apis*, ib., 1865; *La source*, ballet (with Minkous), Théâtre Lyrique, 1866; *Malbrough s'en va-t-en guerre*, opérette (with Bizet, Jonas, and Legouix), Athénée, 1867; *L'Écossais de Chatou*, fantaisie, Bouffes Parisiens, 1869; *La cour du roi Pétaud*, opéra-bouffe, Variétés, 1869; *Coppélia*, ou la fille aux yeux d'émail, ballet, Opéra, 1870, New York, 1887; *Le roi l'a dit*, comic opera, Opéra Comique, 1873, Vienna, 1874; *Sylvie*, ou la nymphe de Diane, ballet, Opéra, 1876; *Jean de Nivelle*, opéra-comique, Opéra

Comique, 1880; *Lalmé*, do., ib., 1883; *Le Roi des Montagnes*; *Le Don Juan suisse* (MS.); *La princesse Ravigotte* (do.); *Alger*, cantata, Opéra, 1865. As a member of the commission for teaching singing in the government schools at Saint-Denis and at Sceaux, he has written a mass and several choruses for children's voices. He has also written for the Société Orphéonique choruses for men's voices, such as *Les lansquenets*, *Les pifferari*, *C'est Dieu !*, *Avril*, *Marche des soldats*, *Pastorale*, *Trianon*, etc., some of which obtained prizes; and many choruses

*Lé Delieux*

for female voices with orchestra. A collection of *Quinze Mélodies* with pianoforte accompaniment, written in the style of the German *Lieder*, the most remarkable of which are *Myrto*, *Avril*, and *Bonjour*, Suzon, has been published in Paris, and his *Mort d'Orphée* was given there at a concert in 1877.

DELIOUX DE SAVIGNAC, CHARLES, born at Lorient (Morbihan), in April, 1830, still living, 1888. Pianist, self-taught, and in Paris pupil of Barbereau in harmony, and at the Conservatoire of Halévy in composition. Works: *Yvonne et Loïc*, comic opera, given at the Théâtre du Gymnase, 1854; *Marche hongroise*, op. 14; *Fête à Séville*, op. 23; *Le ruisseau*, op. 25; *Mandoline*, op. 28; *Le Son du Cor*, op. 34; *Le Carnaval espagnol*, op. 38; *Les Bohémiens*, op. 39; *Les matelots*, op. 40; *Fantaisie sur Faust*, op. 54; *Le lac*, op. 88; *Pensées musicales*, op. 89; *Allegro agitato*, op. 94; *Recueil pour le piano*, op. 71–80; *Vocal Melodies*.—Fétis, Supplément, i. 253.

DÉLIRE, LE, ou les suites d'une erreur (Frenzy, or The Consequences of an Error), opéra-comique in one act, text by Saint-Cyr, music by Berton, represented in Paris, Dec. 6, 1799. This, rather a drama than an opéra-comique, is one of Berton's best works. DE LISLE, See *Rouget de Lisle*.



## DELLA

**DELLA BELLA, DOMENICO**, maestro di cappella of the Cathedral of Treviso at the beginning of the 18th century. Composer of church and instrumental music. Works: 12 Sonatas for two violins, violoncello obbligato, and harpsichord (Venice, 1704). The following are in the Imperial Library, Vienna: 2 masses a cappella, for four voices; Mass for do.; Third mass for eight voices, with violins and organ; Mass for two tenors and bass; Gloria for four voices, with violins and organ; Requiem Mass a cappella for two tenors, baritone, and bass; do. for four voices and organ; Psalm for four voices and orchestra; 3 Psalms for eight voices, with violins and organ; Te Deum for six voices; Veni Creator for four voices and instruments; Veni sponsa Christi, for do.; Salve Regina for soprano, with violins, violoncello, and basso continuo.—Fétis.

**DELLA MARIA, DOMINIQUE**, born in Marseilles in 1768 (1778 ?), died in Paris, March 9, 1800. Dramatic composer, son of Dominique Della Maria, mandolin player. He excelled first on the mandolin, and then became a fine violoncellist. When eighteen years old he produced at Marseilles an opera which, though faulty, showed talent for composition. He studied afterwards the theory of music in Italy for six years, his last teacher being Paisiello, and, soon after leaving him, wrote six opere buffe for several Italian theatres, three of which were successful. In 1796 he went to Paris, where Alexandre Duval recognized his talent and intrusted him with the music for his piece *Le prisonnier*, which was wonderfully successful at the Opéra Comique in 1798. He wrote quite rapidly after this, composing six operas in the four following years, but none of these were ever as popular as the first. He died young, leaving much unpublished music and fragments of operas. Published works: *L'opéra-comique*, *L'oncle valet*, *Le vieux château*, *Jacquot, ou l'école des mères* (1799); *La maison des marais* (1800); *La fausse duègne* (1802). The last

two were posthumous.—Fétis; Clément, *Mus. célèbres*, 262; Mendel; Riemann.

**DELL' ELISIR MIRABILE**. See *Elisire d'Amore*.

**DELLER, FLORIAN**, born in Würtemberg about 1730, died in Munich in 1774. He was court composer in Stuttgart in 1760, and from 1770 lived in Ludwigsburg, Vienna, and Munich. He is probably identical with the composers Deler and Teller. Works: *La contessa per amore*, opera; *Orpheus und Eurydice*, *Pygmalion*, *Der Sieg des Neptun*, *Die beiden Werther*, ballets; Church and concert music.—Mendel; Fétis.

**DELPANE, DOMENICO**, born in Rome about 1629. He was cantor of the Pontifical Chapel, where he was received as soprano in 1654. He published at Rome a collection of motets for two, three, four, and five voices. Much of his MS. music is in the archives of the Sixtine Chapel.—Fétis.

**DELPHIS ET MOPSA**, opera in two acts, text by Guy, music by Grétry, first represented at the Opéra, Paris, Feb. 16, 1803. One of the last efforts of Grétry's muse.

**DÉLUGE, LE**, biblical poem in three parts, text by Louis Gallet, for solos, chorus, and orchestra, by Saint-Saëns, op. 45, first performed in Paris, Concert du Châtelet, March 5, 1876; and in Boston, Mass., in the Music Hall, May 7, 1880.

**DELUGE, THE**, oratorio, by Frederick Hymen Cowen, given at the Brighton (England) Festival, February, 1878.

**DEMANTIUS, CHRISTOPH**, born in Reichenberg, 1567, died in Freiberg, Saxony, April 20, 1643. He was cantor at Zittau about 1596, and in 1707 at Freiberg. He composed sacred and secular songs, dances, threnodies and funeral laments, besides two elementary works: "*Isagoge artis musicæ*," etc. (Nuremberg, 1605; 12th ed., Freiburg, 1671); "*Forma musicæ, Gründlicher und kurtzer Bericht der Singekunst*" (Budissin, 1592), a very rare work, a copy of which is in the Royal Library, Berlin.



## DEMAR

Some of his music is found in collections of the time ; four eight-part motets in *Flori-legium Portense*, and a short *Domine ad adjuvandum* for four voices, in *Proske's Musica Divina, Lib. Vesperarum*. Works mentioned by Fétis : *Magnificat* (Frankfort) ; *Weltliche Lieder mit 5 Stimmen* (Nuremberg, 1595) ; *LXXVII auserlesene liebliche Polnischer und Teutscher Art Tänze mit und ohne Texte, etc.* (Nuremberg, 1601) ; *Triades precum vespertinarum ad 8 tonos et modos concinnatæ* (Nuremberg, 1602) ; *Conviviorum Deliciæ* (Nuremberg, 1608), *Convivalium concentuum far-rago, etc.* (Nuremberg, 1609) ; *Corona harmonica, etc.* (Leipsic, 1610) ; *Threnodiæ, etc.* (Leipsic, 1611) ; *Erster Theil newer teutscher Lieder, etc., Zweiter Theil derselben* (Leipsic, 1615) ; *Timpanum militare, etc.* (Nuremberg, 1615) ; *Te Deum laudamus, 5 voc.* (Freiburg, 1618) ; and other church music ; *Threnodiæ, etc.* (Freiburg, 1620).—*Allgem. d. Biogr.*, v. 45 ; Fétis ; Riemann ; Mendel.

**DEMAR, JOHANN SEBASTIAN**, born at Gauaschach, near Würzburg, June 29, 1763, died at Orléans in 1832. Pupil of Richter, who was maître de musique at the Cathedral of Strasburg ; having been organist and instructor at Weissenburg for three years, he went to Vienna to profit by the advice of Haydn, and thence to Italy, where he finished his studies under his uncle Pfeiffer (Michel Traugott?). In 1788 he went to Paris, and settled at Orléans, where he became organist of Saint-Paterne in 1802.—Works : Three operas ; Masses ; *Te Deum* with full orchestra ; 6 symphonies ; 2 collections of military music for grand orchestra ; 4 concertos for pianoforte ; 2 do. for violin ; 3 do. for harp ; concerto for horn ; 4 quartets for violin ; 10 works of duos for violin ; 3 duos for horn ; 4 do. for pianoforte and harp ; 4 works of sonatas for pianoforte ; 4 do. for harp ; methods for violin, pianoforte, and clarinet. His brother, Joseph Demar (born 1774), was an able violinist and composer.—Fétis ; Gerber.

**DEMELIUS, CHRISTIAN**, born at Schlettau, near Annaburg, Saxony, April 1, 1643, died at Nordhausen, Nov. 1, 1711. Church composer, pupil of the organist Christoph Knorr, then of Adam Drese, at Nordhausen, where he became cantor in 1669.—Works : *Vortrag von VI. Motetten und Arien mit 4 Stimmen* (Sondershausen, 1700) ; *Tirocinium musicum, etc.* (Nordhausen).—*Allgem. d. Biogr.*, v. 46 ; Fétis ; Gerber.

**DEMERSSEMAN, JULES AUGUSTE ÉDOUARD**, born at Hondschoote, Belgium, Jan. 9, 1833, died in Paris, Dec. 1, 1866. Flute virtuoso, pupil at the Paris Conservatoire from 1844, studied solfège under Tariot, the flute under Tulou, harmony under Colet, and counterpoint and fugue under Leborne. He won the accessit for solfège and first prize for flute in 1845, when only twelve years old ; first prize for solfège in 1846, and first accessit for fugue in 1852. Works : *La Princesse Kaïka*, operetta, 1859 ; fantasias for the flute, and several orchestral pieces, among which was a concerto for flute with orchestra, played at the Casino concerts. He published also some charming songs, and wrote a series of pieces for Sax instruments.—Fétis, *Supplément*, i. 257.

**DEMETRIO (Demetrius)**, Italian opera in three acts, text by Metastasio, first set to music by Caldara and represented in Vienna, Nov. 4, 1731. Subject, the young Demetrius, son of Demetrius Soter, regains his kingdom, lost by his father through the conspiracy of Alexander Balus. Scene in Seleucia. Characters represented : Cleonice, queen of Syria, in love with Alceste ; Alceste, afterwards Demetrio, king of Syria ; Fenicio, a noble, tutor of Alceste and father of Olinto ; Olinto, a noble, rival of Alceste ; Barsene, confidant of Cleonice and secretly in love with Alceste ; Mitrane, captain of the royal guard and friend of Fenicio. The libretto has been set to music also by the following composers : Johann Adolph Hasse, Venice, 1732 ; Pescetti, London,

## DEMETRIO

1738 ; Duni, Italy, about 1740 ; Gluck, Venice, 1742 ; Galuppi, Vienna, 1748 ; Naselli, Naples, 1749 ; Perez, Turin, 1752 ; Jommelli, Parma, 1753 ; Piccinni, Naples, 1762 ; Paisiello, Modena, 1765 ; Pampani, Italy, 1768 ; Perillo, Venice, 1769 ; Bernasconi, Mannheim, 1772 ; Guglielmi, Turin, 1773 ; Gresnick, London, 1785 ; Tarchi, Milan, 1788 ; and Caruso, Venice, 1791. An opera on the same subject, music by Pallavicino, had been previously produced in Venice in 1666. Of a later date are *Demetrio*, music by Simon Mayr, Turin, 1824 ; and music by Coppola, Turin, 1877. *Demetrio e Polibio*, music by Rossini, Rome, 1812, has for its subject the intimacy between Demetrius, son of Philip III. of Macedon, when a hostage in Rome, with the historian Polybius.

**DEMETRIO A RODI** (*Demetrius at Rhodes*), Italian opera, music by Pugnani, represented at Turin, 1789, on the occasion of the marriage of the Duke of Aosta, has for its hero Demetrius Poliorcetes, King of Macedonia, who conducted a memorable but unsuccessful siege of Rhodes. The subject is treated also in *Demetrio a Rodi*, music by E. Paganini, Italy, about 1810.

**DEMETRIUS**, overture to Schiller's tragedy of, by Ferdinand Hiller.

**DEMETRIUS**, overture to Schiller's tragedy of, by Joseph Rheinberger, op. 110.

**DE' MIEI BOLLENTI** See *Traviata*.

**DEMOFOONTE** (*Demophoon*), Italian opera in three acts, text by Metastasio, first set to music by Caldara and represented at the Court Theatre, Vienna, Nov. 4, 1733, in honour of the Emperor Charles VI. Scene in the palace of Demophoon, in the Thracian Chersonese. Characters represented : Demofonte, king of Thrace ; Dircea, secretly wife of Timante ; Creusa, princess of Phrygia, destined wife of Timante ; Timante, putative hereditary prince and son of Demofonte ; Cherinto, son of Demofonte, lover of Creusa ; Matusio, putative father of Dircea ; Adrasto, captain of the royal guard ; Olinto, a youth, son of Timante. The libretto has been set to

music also by Schiassi, Bologna, 1735 ; Fiorillo, Naples, 1735 ; Duni, Italy, about 1735 ; Ferandini, Munich, 1737 ; Latilla, Naples, 1738 ; Lampugnani, Piacenza, 1738 ; Leo, Naples, 1741 ; Gluck, Milan, 1742 ; Verocaj, Brunswick, 1743 ; Graun, Berlin, 1746 ; Hasse, Dresden, 1748 ; Perez, Lisbon, 1752 ; Sarti, Florence, 1753 ; Cocchi, Venice, 1754 ; Bernasconi, Munich, 1758 and 1766 ; Jommelli, Stuttgart, 1759 ; Vento, Naples, 1761 ; Piccinni, Naples, 1762 ; Majo, Rome, 1764 ; Pampani, Italy, 1764 ; Wanhal, Rome, about 1764 ; Kozeluch, Prague, about 1770 ; Anfossi, Rome, 1773 ; Mysliweczek, Naples, 1775 ; Paisi-



Regina Mingotti.

ello, Venice, 1775 ; Schuster, Forli, 1776 ; Felice Alessandri, Padua, 1783 ; Bianchi, Venice, 1783 ; Bertoni, London, 1784 ; Tarchi, Crema, 1786 ; Gatti, Mantua, 1787 ; Prati, Venice, 1787 ; Pugnani, Turin, 1788 ; Brunetti, Italy, 1790 ; Federici, London, 1791 ; Portogallo, Milan, 1794 ; Giuseppe Maria Sborgi, Florence, 1836. Among the most successful of these settings was that by Johann Adolph Hasse, represented in Dresden in 1748, in which Regina Mingotti (1728-1807) sang the principal part. Hasse, who was jealous of her, because she was the pupil of his rival Porpora and had eclipsed his wife, the celebrated Faustina, insidiously wrote for her an *Adagio*, with a *pizzicato* string accompaniment, with the hope,

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probably, that she would sing out of tune for want of instrumental support. She sang the part, however, in so faultless a manner as to win universal applause, and the song, "Se tutti i mali miei," became one of her most successful show pieces.

**DEMOISELLE EN LOTERIE, LA**, opérette in one act, text by Jaime fils, music by Offenbach, given at the Bouffes Parisiens, July 7, 1857.

**DE MOL.** See *Mol*.

**DEMON.** See *Démon*.

**DÉMOPHON**, lyric tragedy in three acts, text by Marmontel, music by Cherubini, represented at the Opéra, Paris, Dec. 1, 1788. In this, his first French opera, Cherubini broke loose from the light and trivial school characteristic of his previous works, and laid the foundation of his grand style. The libretto is an adaptation of Metastasio's *Demofonte*. Another adaptation of the same is *Démophon*, lyric tragedy in three acts, text by Desriau, music by Johann Christoph Vogel, given in Paris, Sept. 22, 1789. This excellent work was reproduced in 1793, and had a considerable success. The overture was long considered a masterpiece.

**DEMOPHOON.** See *Demofonte*.

**DENEVE (Denepve), JULES**, born at Chimay, Belgium, in 1814. Violoncellist and dramatic composer, pupil at the Brussels Conservatoire from 1833, and on the violoncello of Platel and Demunck; he won the accessit in 1833, and studied harmony and composition under Fétis. He became professor of the violoncello in the École de Musique, and first violoncellist at the theatre and Société des Concerts, at Mons, in Hainaut, where he still resides, and has successively become director of the École, conductor of the Société des Concerts, director of the Harmonic Society, and in 1841 founder and director of the Roland de Latre Choral Society. He received a gold medal for a cantata sung before Léopold I., at Mons, in 1841; took the prize given by the Société des Arts, Sciences et Lettres of

Hainaut, for an overture for military band; won the second prize at the Concours de Bruges for a Hymn of Victory in 1846, and the medal of the Société Royale des Beaux-Arts et Lettres of Ghent, in 1851, for his War Overture with chorus; and took the second medal at Dunkerque for a symphony with chorus in 1853. He is a member of the Société des Beaux-Arts et Lettres of Ghent, correspondent of the Cercle Artistique of Antwerp, and a member of the most important musical societies in Belgium and the North of France. Works: *Kettly, ou le retour en Suisse*, opéra-comique, given at Mons in 1838; *L'Échevin Brassart*, opéra-comique, ib., 1845; *Marie de Brabant*, scène lyrique, ib., 1850; several cantatas, one sung by six hundred voices at the unveiling of the statue of Orlando Lasso at Mons, in 1858; a requiem, and orchestral music.—Fétis; Grove; Mendel.

**DENNE-BARON, RENÉ DIEUDONNÉ**, born in Paris, Nov. 1, 1804, died there, Nov. 11, 1865. Composer, pupil of Porta and Cherubini, but never more than a clever amateur. He contributed to many music periodicals, and wrote the biographies of musicians in the "Nouvelle biographie générale." Works: New airs for Vert-Vert, *Le brigand*, *L'alcove*, etc.; *Grand Mass* for 4 voices and orchestra, hymns, and canticles, choruses, ballads, romances, nocturnes, for the voice, and organ, pianoforte, and orchestra pieces.—Fétis, *Supplément*, i. 258; Larousse, vi. 441.

**DENN ER HAT SEINEN ENGELN**, double quartet in Mendelssohn's *Elias*, Part I.

**DENTICE, FABRICIO**, born in Naples, lived in Rome in the second half of the 16th century. Galilei speaks of his clever lute-playing and his talent for composition (*Dialogo della Musica*, 136). Works: *Miserere* for six voices, now in the Sixtine Chapel, arranged for four voices by Michele Pacini, cantor of the chapel of the Duc d'Altaemps; *Motets* in the Eler Collection (MS.), owned by the Paris Conservatoire;



## DENTICE

Motets for five voices published under the title, *Madrigali spirituali* (Venice, 1581); Anthems for four voices (Venice, 1586); *Lamentationi* (sic) a 5 voci, aggiuntovi li Responsori, Antifone, Benedictus et Miserere (Milan, 1593).—Fétis; Mendel.

DENTICE, SCIPIONE, born in 1590, died in Naples, in 1633. Of the same family as Fabricio Dentice, he became a member of the Congregation of the Oratory, and a distinguished musician. His first book of Madrigals for five voices was dedicated to the Duke of Ferrara (Naples, 1591); second, do. (Venice, 1596); third and fourth, do. (Naples, 1602); fifth, dedicated to Cardinal Aquaviva (Naples, 1607). He wrote also responses, *Tenebræ* for Holy Week, many hymns, masses, Magnificats, and a large number of motets.—Fétis; Mendel.

DENZA, LUIGI, born at Castellamare, near Naples, in 1846, still living, 1888. Noted as a writer of popular songs. Works published by Ricordi.

DENZI, ANTONIO, Italian singer in Prague, in 1724. Having lost his fortune as manager of the opera at Prague, he composed a national opera, *Praga nascente da Libussa e Primislao*, which he brought out in 1734. He dedicated this work to the nobles of Bohemia, and played the rôle of Ctirad himself, and its success was so great that Denzi repaired his fortune.—Fétis; Mendel; *Allgem. histor. Kunst-Lexik. für Boehmen.*, i. 321.

DÉPART, CHANT DU. See *Chant du départ*.

DEPRÉS, JOSQUIN. See *Després*.

DEPRET, EDMOND, born at Virelles, Belgium, in 1827. Singer, pupil at the Brussels Conservatoire, where he took the first prize for singing in 1845. He went to London in 1859, and, after two years in Italy, returned thither, and studied composition under Molique. Works: Septet; Nocturne for the pianoforte; two trios for voices; and several pieces of minor importance. At the fête given to King Léopold,

in 1873, he brought out a grand *Te Deum* with orchestra at the Church of Sainte-Gudule, Brussels.—Fétis, *Supplément*, i. 259.

DEPROSSE, ANTON, born in Munich, May 18, 1838, died in Berlin, June 23, 1878. Dramatic composer, pupil of the royal school of music, then of E. Doctor on the pianoforte, of Sturz in composition, and of Herzog on the organ and in score reading; was instructor of the pianoforte at the above school in 1861-64, and at a music institute in Gotha until 1868; returned to Munich in 1871, and settled in Berlin in 1875. Works: Several operas (MS.); *Die Salbung Davids*, oratorio; Pianoforte music and songs.—Mendel; Riemann.

DERCKUM, FRANZ, born in Cologne in 1812, died May 11, 1872. Dramatic composer, pupil of F. Schneider, of Dessau, then became in his native city instructor in the Rheinische Musikschule and director of a Gesangverein; also viola player in a string quartet. His compositions have not been permanently successful. Works: *Alda*, opera, performed at Cologne in 1846; Other operas; String quartets; Four-part songs; Overtures.—Mendel, iii. 113; *Ergänz.*, 84; Fétis.

DEREGIS, GAUDENZIO, born at Agnona, near Vercelli, in 1747, died at Ivrea, in 1816. He studied music at the seminary of Casadadda, Varallo, under Comola; went thence to Borgo-Sesia, and became a pupil of his uncle, Giuseppe Deregis, in composition. He was maestro di cappella of the Collegio of Ivrea from 1775. Works: Masses and vespers with full orchestra, written in a learned style, preserved among the Collegio MSS.—Fétis; Mendel.

DER ERDKREIS IST NUN DES HERRN, five-part chorus, with fugue, in B-flat major, in Mendelssohn's *Paulus*, Part II.

DER GLAUBE SCHAFFT DER SEELE FLÜGEL, bass aria in B minor, with accompaniment of oboe d' amore, strings com-



plete, and continuo, in Johann Sebastian Bach's cantata: "*Wer da glaubet und getauft wird.*"

**DER HERR GING VORÜBER**, chorus in Mendelssohn's *Elias*, often known as the whirlwind chorus.

**DER HÖLLE RACHE KOCHT.** See *Zauberflöte*.

**DERING** (Deering), **RICHARD**, born in Kent, England, in the latter part of the 16th century, died about 1657. Organist, educated in Italy. On his return to England he practised his profession in London, and took the degree of Mus. Bac., Oxford, in 1610. Subsequently he became organist to the convent of English nuns, Brussels, and later organist to Queen Henrietta Maria from the time of her marriage to Charles I., 1625, until she left England. Dering became a Roman Catholic, and died in that faith. Published works: *Cantiones sacre quinque vocum, cum basso continuo ad organum* (Antwerp, 1597); *Cantica Sacra, ad duas et tres voces, composita cum Basso continuo ad organum* (London, 1662). In Playford's second set of *Cantica Sacra* by various composers, are eight motets attributed, but doubtfully, to Dering. The library of the English Harmonic Society has some imperfect MS. sets of parts of the anthem, *Unto Thee, O Lord*; the madrigal, *The Country Cry*; and some motets and several fancies for viols.—Grove; Riemann.

**DERNIER JOUR DE MISSOLONGHI, LE** (The Last Day of Missolonghi), drama in three acts, in verse, text by Ozaneaux, music by Hérold, represented at the Odéon, Paris, April 10, 1828.

**DERNIER JOUR DE POMPÉI, LE** (The Last Day of Pompeii), opera in four acts and five tableaux, text by Nutter and Beaumont, music by Victorin Joncières, represented at the Théâtre Lyrique, Paris, Sept. 21, 1869. Subject from Bulwer-Lytton's "*Last Days of Pompeii*" (1834). The same subject had been previously treated in *L'ultimo giorno di Pompeja*, Italian opera

in two acts, text by Tottola, music by Giovanni Pacini, given in Naples, Nov. 19, 1825, and Paris, Oct. 2, 1830. *Alidia, oder die letzten Tage von Pompeji*, grand opera in three acts, text by Prechtler, music by Franz Lachner, Munich, April 12, 1839. *Die letzten Tage von Pompeji*, grand opera in four acts, text by Julius Pabst, music by August Pabst, Dresden, Aug. 17, 1851; grand opera, text by Pasqué, music by Peter Müller, Darmstadt, 1855. *Ione, ossia l'ultimo giorno di Pompeji*, Italian opera in three acts, text by Peruzzini, music by Petrella, Milan, Jan. 21, 1858.

**DERNIER ROI DE JUDA, LE** (The Last King of Judah), biblical opera in two acts, poem by Maurice Bourges, music by Georges Kastner, executed in the Salle du Conservatoire, Paris, Dec. 1, 1844. This work, which is properly an oratorio, has for its subject King Zedekiah, whose overthrow by Nebuchadnezzar was succeeded by the Babylonish captivity.

**DERNIÈRE PENSÉE MUSICALE**, (Last Musical Thought), a short pianoforte piece in B-flat, by Beethoven, written in 1818, and first published as a supplement to the Berlin *Allgemeine Musikalische Zeitung* (Schlesinger) for Dec. 8, 1824. Another little pianoforte piece, entitled *Dernière pensée de Weber*, and widely known as Weber's last Waltz, was for some time generally supposed to be a composition of Weber's; it was, however, written by Reissiger, who was for some time Weber's colleague at the Dresden opera.

**DEROSIERS, NICOLAS**, lived in Holland about the close of the 17th century. He had been chamber musician to the Electress Palatine at Mannheim. Works: *Trois livres de trios pour divers instruments*; *Ouvertures à trois parties et concerts à quatre*, etc. (Amsterdam); *Douze ouvertures pour la guitare*, op. 5 (The Hague, 1688); *Méthode pour jouer de la guitare*, reprinted in Paris as *Nouveaux principes de la guitare* (1689); *La fuite*

du roi d'Angleterre, for two violins, or two flutes and bass (Amsterdam, 1689) ; Book of guitar pieces with two second parts for instruments and basso continuo.—Fétis ; Mendel.

**DER VOGELFANGER.** See *Zauberflöte*.

**DER, WELCHER WANDELT DIESE STRASSE.** See *Zauberflöte*.

**DERX, J—W—**, born at Nymwegen, Holland, in 1801, still living, 1888. Organist, pupil of F. Hauff. He became organist of the Walloon church in his native place, in 1819, and organist of the Mennonite church, Haarlem, in 1830. Works : Organ preludes and pieces, psalms, chorals, and pianoforte music.—Fétis, Supplément, i. 259 ; Mendel, Ergänz., 84.

**DÉSAUGIERS, MARC ANTOINE**, born at Fréjus in 1752, died in Paris, Sept. 10, 1793. Dramatic composer, studied without a teacher, and went in 1774 to Paris, where he first became known by a translation of "Réflexions sur l'Art de Chanter," by J. B. Mancini (Paris, 1776). A great enthusiast for the revolution, he composed a festival cantata, *Hiérodrame*, to celebrate the storming of the Bastille, which was performed at Notre Dame. He was intimate with Gluck and with Sacchini, for whose obsequies he wrote a Requiem. Works—Operas : *Le petit Œdipe*, given at the Théâtre Italien, 1779 ; *Érixène, ou l'amour enfant*, Opéra, 1780 ; *Florine*, Théâtre Italien, 1780 ; *Les deux Sylphides*, ib., 1781 ; *Les jumeaux de Bergame*, ib., 1782 ; *L'aimant travesti*, Théâtre de Monsieur, about 1783 ; *Jeannette et Lucas*, *La jeune veuve*, 1788 ; *Le médecin malgré lui*, Théâtre Feydeau, 1791 ; *Les rendez-vous*, Théâtre de Beaujolais, 1792 ; *Bélisaire* (MS.).—Fétis ; Mendel ; Riemann.

**DESBROSSES, ROBERT**, born at Bonn, Rhenish Prussia, in 1719, died in Paris, February, 1799. Dramatic composer, member of the company of the Comédie Italienne from 1743 to 1764. Works, given in Paris : *Les amusements champêtres*, ballet, 1749 ; *Mai, divertissement*, 1751 ; *L'amour piqué*

par une abeille et guéri par un baiser de Vénus, ballet, 1753 ; *Vénus et Adonis*, do., 1759 ; *Les sœurs rivales*, opéra-comique, 1762 ; *Le bon seigneur*, *Les deux cousines*, 1763 ; *Les trois déesses rivales*, 1788.—Fétis ; do., Supplément, i. 259 ; Mendel, iii. 116 ; Larousse.

**DESBUISSONS, MICHEL CHARLES**, called Flandrus insulanus, born at Lille about 1520, died before 1573. Singer and church composer, attached to the chapel of the Emperor Ferdinand I. Works : *Cantiones aliquot musicæ*, etc. (Munich, 1573) ; 13 motets for 5, 6, and 7 voices ; 5 do. for 5, 6, and 8 voices ; 3 do. for 5 and 6 voices ; one motet for 12, one do. for 5, and one for 6 voices ; 25 motets for from 5 to 12 voices (in Joannelli's *Novus thesaurus musicus*, Venice, 1568).—Fétis.

**DÉSERT, LE**, symphonic ode in three parts, poem by A. Colin, music by Félicien David, given in the Salle du Conservatoire, Paris, Dec. 8, 1844, and afterwards at the Opéra Comique. This work, the descriptive part of which is very remarkable, excited general enthusiasm and opened the way for the composer to public favour. In 1846 it was played in costume at Aix-la-Chapelle.

**DÉSERTEUR, LE**, drama in three acts, text by Sedaine, music by Monsigny, represented at the Théâtre des Italiens, Paris, March 6, 1769. This, Monsigny's best work, was reproduced at the Opéra Comique, Oct. 30, 1843. The air sung by Alexis, "Adieu, chère Louise," was long popular. *Der Deserteur*, opera in two acts, music by Ebell, Berlin, 1799 ; and opera in three acts, text by Ernest Pesqué, music by Ferdinand Hiller, Cologne, Feb. 17, 1865, differ in subject from Monsigny's work.

**DESERTO SULLA TERRA.** See *Trovalore*.

**DESHAYES, PROSPER DIDIER**, French dramatic composer of the 18th century, history unknown. His oratorios, *Les Machabées*, and *Le sacrifice de Jephté*, were played at the Concerts Spirituels in

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1780 and 1786, and his operas and ballets were given from 1782 at the Comédie Française, but he was never heard of after the close of the Revolution. He wrote, in conjunction with Grétry, Méhul, Dalayrac, Devienne, Solié, Trial fils, Blasius, Kreutzer, Berton, Cherubini, and Jadin, the music for *Le congrès des rois*, played in 1793 at the Théâtre Favart. Works—Comic operas: *Le faux serment*, *L'auteur à la mode*, 1786; *Le paysan à prétention*, *Berthe et Pépin*, 1787; *Adèle et Didier*, 1790; *Nantilde et Dagobert*, *Zélia, ou le mari à deux femmes*, 1791; *Suite de Zélia*, *Mélite, ou le pouvoir de la nature*, 1792; *Le petit Orphée, La fin du jour*, 1793; *Bella, ou la femme à deux maris*, 1795; *Don Carlos*, 1799; *Henri de Bavière*, 1803. He left symphonies for full orchestra in MS., and a book of pieces for wind instruments published by the Conservatoire.—Fétis; do., Supplément, i. 260; Mendel.

**DESLANDRES, ADOLPHE ÉDOUARD MARIE**, born in Paris, Jan. 22, 1840, still living, 1888. Organist, pupil at the Conservatoire of Leborne in counterpoint and fugue, and of Benoist on the organ; first accessit for the organ in 1856, and second prize in 1857; first accessit for fugue in 1857, and first prizes for fugue and organ in 1858; honourable mention at the Institut in 1859, and second grand prix de Rome in 1860. He became organist of the church of Sainte-Marie des Batignolles, where his father was maître de chapelle, and meanwhile studied composition. Works: *Dimanche et Lundi*, comic opera, given at the Théâtre de l'Athénée, 1872; *Le chevalier Bijou*, operetta, Alcazar d'Hiver, 1875; *Fridolin*, do., ib., 1876; *Les sept paroles du Christ*, oratorio; *Sauvons nos frères*, cantata; *Mass*; *Ode à l'harmonie*; *Feuillets d'album*, collection of six vocal melodies; *La barque brisée*, patriotic ode; *Méditations*, morceaux concertants for several instruments, motets, pianoforte pieces, and songs. His brother, Georges Philippe Deslandres (died in Paris, Oct. 12, 1875, aged

26), was an organist and composer. He had published church compositions.—Fétis, Supplément, i. 261; Mendel, *Ergänz.*, 84.

**DESLOUGES, PHILIPPE**, French musician of the 16th century. He composed motets preserved in a collection entitled: *XII. motetz à quatre et cinq voix, composés par les autheurs cy-deasoubz escripts, naguères inprimés à Paris par Pierre Attaignant*, etc. (1529); and chansons in Pierre Attaignant's collection of four-part songs (1530).—Fétis; do., Supplément, i. 261.

**DESMARETS, HENRI**, born in Paris in 1662, died at Lunéville, Sept. 7, 1741, Dramatic composer. At first a page, he competed for the place of maître de chapelle to the king in 1683, when Louis XIV. pensioned him, thinking him too young for the position. He composed several motets and published some of them under the name of Goupillier, maître de chapelle to the king, at Versailles; and being dismissed therefor, he went to Senlis in 1700, and there married secretly the daughter of a government official, who reported the case as one of abduction. Desmarets was sentenced to death, but escaped to Spain, and became maestro de capilla to Philip V.; fourteen years later he went to Lunéville, where he was made superintendent of music to the Duke of Lorraine. He returned to Paris in the time of the Regency, in 1722, and was pensioned by the Duc d'Orléans. Works—Operas: *Didon*, 1693; *Circé*, 1694; *Théagène et Chariclée*, *Les amours de Momus*, 1695; *Vénus et Adonis*, 1697; *Les fêtes galantes*, 1698; *Iphigénie en Tauride* (with a prologue by Campra), 1704; *Renaud*, 1722; and music for the birth of the Duke of Burgundy (1682).—Fétis; Larousse; Mendel; Riemann.

**DE SON CŒUR J'AI CALMÉ LA FIÈVRE**. See *Mignon*.

**DESORMERY, JEAN BAPTISTE**, born at Nancy, in 1772, died (?). Pianist, pupil of his father, Léopold Bastien Desormery, and of Hulmandel. Works: Sonatas for pianoforte, op. 1, 2, 7, 14, 16; Sonatas for



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pianoforte with accompaniment, op. 5, 6, 9, and 15; Sonata for four hands, op. 11; *Airs variés* and *fantaisies*. His op. 19, published in 1831, consisted of twenty-four studies for the pianoforte in the twenty-four keys.—Fétis, 5; Mendel.

**DESORMERY, LÉOPOLD BASTIEN**, born at Bayon, Lorraine, died at Beauvais in 1810. Singer and dramatic composer, pupil of the Primatial school of Nancy. He went to Paris in 1765, and was in Strasbourg in 1770, when he carried off the double prize of two gold medals for a motet in Latin, given at the Concert Spirituel in 1770. Later, he was engaged to sing at the Comédie Italienne, where he remained until 1778. Works—Operas: *La fête du village*, 1775; *Hylas et Églé* (with Legros); *Euthyme et Lyris*, given at the Académie Royale, 1776 (22 times in succession); *Myrtil and Lycoris*, at Court, 1777, afterwards at the Opéra; *Les Montaguards*, and others, which were not played.—Fétis; do., Supplément, i. 263; Mendel.

**DESORMES, L——C——**, French composer, contemporary. He has written the music of several operettas and musical sketches, represented in Paris: *Deux beautés d'autrefois*; *Maître Luc*; *Prunelle et Piffard*; *Le menu de Georgette*, 1874; *Les diamants de Florinette*, 1875; *Une lune de miel normande*, *Le rêve d'Yvonne*, 1876. He has published also several chansons and chansonnettes, and some dance music.—Fétis, Supplément, i. 263.

**DESPRÉAUX, GUILLAUME ROSS**, born at Clermont, France, in 1803, died (?). Dramatic composer, pupil at the Paris Conservatoire, under Fétis and Berton for composition. He was an actor at the Gymnase Dramatique from 1824 to 1828. He gained the 2d grand prix of the Institut in 1827, and the 1st prix de Rome in 1828, for his cantata *Orphée*, played at the Institut. From Rome he sent in 1830 a Requiem and a *Dies iræ*, and on his return to Paris in 1833, brought out an opera, *Le souper du mari*; and in 1838 another, *La dame*

d'honneur, which was not successful.—Fétis; do., Supplément, i. 264; Mendel.

**DESPRÉS, JOSQUIN** (Josse), born at Condé, near Saint-Quentin, Hainaut, about 1450–55, died there, Aug. 27, 1521. His real name, recorded in his epitaph at Condé, was Jossé Després, Josquin or Jossekin being a diminutive. He was called in Latin Jodocus Pratensis, and in Italian Jusquino or Giusquino del Prato; but his name is found in many forms, as Deprés, de Prés, Depret, Depréz, Dupré, etc. At first a choir-boy in the Cathedral of Saint-Quentin, he studied counterpoint under Okeghem, probably at Tours, and in 1471–84 was a member of the papal choir at Rome under Sixtus IV. He next passed some time (probably from 1484 to 1490) in Florence, much esteemed by Lorenzo the Magnificent; and then probably lived at the court of Ercole, Duke of Ferrara; certainly he was at one time, and necessarily after 1498, in the service of Louis XII. in Paris, where he lived on terms of close intimacy with the king. The story that he was appointed maître de chapelle at Cambrai is probably false. At last he was undoubtedly appointed, by Emperor Maximilian I., to the post of provost of the cathedral chapter at Condé (not, as has been reported, to a post in Vienna). The date of this last appointment was not earlier than 1515. Josquin, the most distinguished of Okeghem's pupils, has, with reason, been called the first really great composer. He was the first man to make the intricacies of Netherlandish counterpoint the vehicle for ideal musical beauty and expressiveness. His fame during his own lifetime was such as few composers have ever enjoyed; it was virtually universal, reaching from England to Italy. He was everywhere recognized





## DESQUESNES

unhesitatingly as the greatest musician of the age ; no one dared to call himself his rival. Compared with the huge mass of his compositions, but few were published during his lifetime ; he was punctiliously careful in writing, and worked long over a composition before he would allow it to be performed. He was evidently a man of high general culture, even for his time. — He was buried in the choir at Condé. Our portrait is from the one of him in Van der Straeten's "*La Musique aux Pays-Bas*" (Brussels, 1867). The original in the church of Sainte-Gudule, in Brussels, has disappeared. The following is a list of his most important published works : 19 Masses. In Petrucci's Lib. i. (Venice, 1502) : *L'homme armé super voces musicales* ; *La sol fa re mi* ; *Gaudeamus* ; *Fortuna desperata* ; *L'homme armé, sexti toni*. In Petrucci's Lib. ii. (Venice, 1503) : *Ave Maris stella* ; *Hercules dux Ferraræ* ; *Malheur me bat* ; *Lami Baudichon* ; *Une musique de Byscia* ; *D'un aultre amer*. In Petrucci's Lib. iii. (Fossombrone, 1516) : *Mater patris* ; *Faysant regres* ; *Ad fugam* ; *Di dadi super n'arai je* ; *De beata Virgine* ; *Sine nomine*. In Otto's "*Missæ xiii.*" (Nuremberg, 1539) : *Da pacem* ; *Pange lingua*. Especially fine are his masses : *La sol fa re mi*, *Ad fugam*, *De beata Virgine*, *Pange lingua*, and *Da pacem* ; his motets on the genealogies in the first chapters of Matthew and Luke ; his *Miserere*, 5 voc. ; *Planxit autem David*, and *Absalon fili mi*, 4 voc.—*Ambros*, iii. 200 ; *Monatschrift für Musikgeschichte*, iii. 212 ; *Naumann (Ouseley)*, i. 340 ; *Grove* ; *Rockstro*, 54.

DESQUESNES (d'Esquènes), JEAN, lived at the beginning of the 17th century. He is supposed to have been a native of Mons, or Saint-Ghislain, in Hainaut. He is the author of a collection of compositions entitled : *Madrigali di Giov. Desquesnea, il primo libro a cinque voci* (Antwerp, 1591). Pouglin says that documents lately discovered prove that he was in the service of Marguerite of Parma, Queen Regent of the

Netherlands, as cantor, and that through her influence he obtained the two prebendaries of Tournay and Aix from her son, Alexander of Parma. It is also probable that it is his name which is registered as a composer in the exchequer of the Archduke Ernest, governor of the Netherlands, in 1630.—*Biog. nat. de Belgique*, v. 787 ; *Fétis* ; *do.*, *Supplément*, i. 264 ; *Mendel* ; *do.*, *Ergänz.*, 84.

DESSAUER, JOSEPH, born in Prague, May 28, 1798, died at Mödling, near Vienna, July 8, 1876. He studied the pianoforte at Prague under Tomascheck, and composition under Dionys Weber ; visited Naples in 1821, and travelled in Italy, France, and England in 1831–32. His songs were well received in Paris, and his reputation in Germany is chiefly due to them. Works—Operas: *Lidwinna*, performed at Prague in 1836 ; *Der Besuch in Saint-Cyr*, Dresden, 1838 ; *Paquita*, Vienna, 1851 ; *Dominga, oder die Schmuggler in den Pyrenäen*, 1860 ; *Oberon* ; and many songs and pianoforte pieces.—*Allgem. d. Biogr.*, v. 74 ; *Fétis* ; *do.*, *Supplément*, i. 264 ; *Mendel* ; *Wurzbach*.

DESSOFF, OTTO (FELIX), born in Leipaic, Jan. 14, 1835, still living, 1888. Studied at the Leipsic Conservatorium in 1851–54 under Moscheles, Plaidy, Hauptmann, and Rietz. He was a conductor successively in Chemnitz, Altenburg, Düsseldorf, Aix-la-Chapelle, Magdeburg, and Cassel ; and in 1860 became Kapellmeister at the Vienna Hof-oper. The same year he was chosen to conduct the Philharmonic Concerts in Vienna, and in 1861 he was made professor of composition at the Vienna Conservatorium. Since 1875 he has been Hof-Kapellmeister at Carlsruhe. He is considered one of the best German conductors. Works: Sonata for pianoforte ; songs ; and some orchestral and chamber music never published.—*Mendel* ; *Fétis*, *Supplément*, i. 264.

DESSY, BATTISTA, born at Cagliari, Italy; contemporary. He has been conductor at several theatres, and is maestro concertatore and conductor at the theatre of Cagliari, where he produced, about 1875, two operas: *Don Martino d' Aragona*, and *Un cuore di marinajo*. A third, *Suor Teresa*, has not been played.—Fétis, *Supplément*, i. 264.

DESTOUCHES, ANDRÉ CARDINAL, born in Paris in 1672, died there in 1749. He went to Siam with the Jesuit father Tachard, intending to join the order of Jesus himself, but on his return became a professor of music, and brought out an opera, *Issé*, at the court, in 1697, which was successful from its originality. He had never studied composition at this time, and was obliged to have the assistance of a thorough musician when he wished to reduce his ideas to music. He afterwards studied music thoroughly, especially counterpoint; but his subsequent productions were not as successful as the first, which was represented again at the Opéra in 1768. He was superintendent of the King's music and inspector general at the Opéra, from 1713 until his death. Works: *Amadis de Grèce*, given in 1699; *Marthésia, reine des Amazones*, Fontainebleau, 1699; *Omphale*, Paris, 1701; *Le carnaval et la folie*, 1704; *Callirhoé*, 1712; *Télémaque*, 1718; *Sémiramis*, 1725; *les Éléments*, opéra-ballet (with Lalande), 1726; *Les stratagèmes de l'amour*, 1726. Louis XIV. pensioned him late in life.—Fétis; Larousse; Mendel; Riemann.

DESTOUCHES, FRANZ SERAPH VON, born in Munich, Jan. 21, 1772, died there, Dec. 10, 1844. Dramatic composer, pupil of Josef Haydn in Vienna (1787-91); became musical director at Erlangen in 1797, Concertmeister at Weimar, 1799, professor of harmony at the university of Landshut, in 1810, Hof-Kapellmeister at Homburg in 1826, and retired to Munich in 1842. Works: *Die Thomasnacht*, opera, given in Munich, 1792; *Das Missverständniss*, oper-

etta, Weimar; *Die blühende Aloe*, do., ib.; *Der Teufel und der Schneider*, comic opera, Munich, 1843; Music to Schiller's *William Tell*, *Maid of Orleans*, *Wallenstein's Camp*, *Bride of Messina*, to Werner's *Wanda*, and to Kotzebue's *Hussiten von Naumburg*; Masses and other church music; Concerto for pianoforte and orchestra; Sonatas, fantasias, variations, etc., for pianoforte; Sonatas for do., violin, and violoncello.—Allgem. d. Biog., v. 77; Fétis; Mendel; Riemann.

DESTRIBAUD, PAUL, born about 1828, still living, 1888. Pupil at the Paris Conservatoire under Hippolyte Colet. He is the author of several romances, and *Vénus au moulin d'Ampiphros*, operetta, Bouffes Parisiens, 1856; and *Sylvio-Sylvia*, comic opera, Opéra Comique, 1861. He became a financier and gave up musical composition.—Fétis, *Supplément*, i. 264.

DESVIGNES, VICTOR FRANÇOIS, born at Trèves, June 5, 1805, died at Metz, Dec. 30, 1853. Dramatic composer, studied at first the violin, and was for years conductor in the theatres of provincial cities, and after a stay in Paris, during which he completed his studies in harmony, resumed this life until he settled at Metz, where he became director of the theatre. In 1835 he founded a conservatory, which flourished to such a degree that it was taken in charge by the government in 1841, as a branch of the Paris Conservatoire. Member of Metz Academy. Works: Two trios for pianoforte, violin, and violoncello; Trio for harp, violin, violoncello; Adagio for do.; Duo for harp (or pianoforte), and violin; 6 duos concertants for pianoforte and violin; 3 suites of canons without words; 4 do, with words; Many sacred and secular choruses; Romances and melodies; unpublished: *Stabat Mater*, performed at Metz, 1833; *Lequel des trois*, comic opera; *La belle au bois dormant*, fairy opera; *Symphony in D*; 9 overtures for grand orchestra; Several works of chamber music; Romances, chansonnettes,

## DE SWERT

choruses, serenades, etc., for one, two, and three voices.—Fétis, *Supplément*, i. 264; Gaudar, V. F. Desvignes (Metz, 1854).

DE SWERT, JULES, born at Louvain,



Belgium, Aug. 15, 1843, still living, 1888.

Dramatic composer and violoncellist; son of Hermann De Swert, Belgian musician (born in 1803), and brother of Isidore De Swert (1830), violoncellist, and Jean De Swert (1832), violinist

and pianist. He played in public before he was nine years of age, went to Brussels in 1856 and became a pupil of Servais at the Conservatoire, where he won the first violoncello prize in 1858. He has travelled professionally in Belgium, Holland, Germany, and England, became Concertmeister at Düsseldorf in 1865, first violoncellist in the court orchestra at Weimar in 1868, royal Concertmeister, solo violoncellist and professor in Berlin in 1869. He resigned in 1873, to undertake new concert tours, and made his home first at Wiesbaden, and since 1881 at Leipzig. Works: *Die Albigenser*, opera, given at Wiesbaden, 1878; *Graf Hammerstein*, do., Mainz, 1884; *Nordseefahrt*, symphony; Three concertos for violoncello with orchestra or pianoforte (Mainz); Romances for do., with pianoforte, op. 4; Fantasia, with orchestra or pianoforte, op. 25 (Mainz); Fantaisie de salon, op. 26; 3 duos de salon, pour violoncelle et piano; Barcarolle, Capriccio, Mazurka, op. 29 (Cassel); 3 morceaux pour violoncelle et piano.—Fétis, *Supplément*, i. 265; Riemann.

DETTINGEN TE DEUM, music by Handel, written in commemoration of the victory of Dettingen, June 27, 1743. On the return of King George II. from Dettingen, where he commanded in person, a public thanksgiving was appointed, and Handel commissioned to prepare a Te

Deum and an Anthem for the occasion. The original score of the Te Deum, in Buckingham Palace, is dated at the beginning, July 17, 1743, but is not dated at the end; the Anthem, in the British Museum, is dated July 30, 1743, at the beginning, and August 3, 1743, at the end. The two were publicly rehearsed at the Chapel Royal, Whitehall, Nov. 18th and 25th, and performed at the thanksgiving in the Chapel Royal, Saint James's, Nov. 27, 1743. This is one of the greatest of Handel's later works. It is claimed that he was indebted for many of the themes to a similar work by Francesco Antonio Urio. The Te Deum was published first by Wright, the Anthem by Arnold; published by Handel Society (London, 1846), and by Händelgesellschaft (Leipzig, 1866).—Rockstro, *Handel*, 271; Grove, iv. 209; E. Prout, *Monthly Musical Record*, Nov. 1, 1871.

DEUCALION ET PYRRHA, opera in five acts, text by Sainte-Foix and Morand, music by Pierre Montan Berton in collaboration with Giraud, represented at the Académie Royale de Musique, Paris, Sept. 30, 1755; opéra-comique in one act, text by Michel Carré and Jules Barbier, music by Montfort, given at the Opéra Comique, Oct. 8, 1855.

DEUTSCHE MESSE (German Mass), in F, text by Johann Philipp Neumann, for four voices, with wind instruments or organ, by Franz Schubert, composed in 1826 for the students of the Polytechnic Institute, Vienna. Second arrangement, for male voices, 1827. Published by Gotthard (Vienna).

DEUTSCHE MICHEL, DER, German opera, text and music by Adolph Mohr, represented at Breslau, May 8; Nuremberg, Oct. 28; Magdeburg, Dec. 11; and Leipzig, Dec. 14, 1887.

DEUTSCHES REQUIEM, EIN (A German Requiem), biblical poem, for solo voices, chorus, and orchestra, by Brahms, op. 45, first performed in Vienna, at the Gesellschafts Concert, 1868. Published by



## DEUTSCHLANDS

Rieter-Biedermann. Given by the Milwaukee (Wisconsin) Musikverein, 1875.—*Wochenblatt* (1870), 5, 20, 35, 52, 67.

**DEUTSCHLANDS AUFERSTEHUNG** (Germany's Resurrection), festival cantata for male voices and orchestra, by Joachim Raff, first performed in 1863. Written for the fiftieth anniversary of the memorable battle of Leipsic, Oct. 16–19, 1813, which precipitated the downfall of Napoleon.

**DEUX AMOURS**, opera in one act, text by Eugène Cormon and Amédée Achard, music by Gevaert, represented at Baden-Baden, July 31, 1861.

**DEUX ARLEQUINS, LES**, opéra-comique in one act, text by Mestépès, music by Émile Jonas, represented at the *Fantaisies Parisiennes*, Dec. 29, 1865.

**DEUX AVARES, LES** (The Two Misers), comedy in two acts, text by Fenouillot de Falbaire, music by Grétry, represented at the *Comédie Italienne*, Paris, Dec. 6, 1770. It had been previously played, Oct. 17, before the court at Fontainebleau. The dialogue is feeble, but the music is among Grétry's best compositions. *I due avari*, an Italian translation of the text, with music by Nicolò Isouard, was given in Malta, about 1797. The original text, with new music by Agnelli, excepting the famous chorus by Grétry, "*La garde passe, il est minuit*," was produced at the *Marseilles Theatre* in March, 1860.

**DEUX AVEUGLES, LES** (The Two Blind Men), opérette in one act, text by Jules Moineaux, music by Offenbach, represented at the *Bouffes Parisiens*, July 5, 1855. It was given in English, with the title *Beggar my Neighbour*, at the *Gallery of Illustration*, London, in 1869.

**DEUX BILLETS, LES**, salon opera, text by Florian, music by Charles Poisot, represented at the *Salle Beethoven*, Paris, April, 1858; music by Adolphe Blanc, Paris, 1868; music by Ferdinand Poise, *Athénée*, Paris, Feb. 19, 1870.

**DEUX COUVENTS, LES** (The Two Convents), opera in three acts, text by Des-

prez, music by Grétry, represented at the *Comédie Italienne*, Paris, Jan. 12, 1792.

**DEUX FAMILLES, LES** (The Two Families), drama in three acts, text by Planard, music by Labarre, represented at the *Opéra Comique*, Paris, Jan. 11, 1831. Subject from the history of the *Cid*. The bass air, "*Non, de ma juste colère*," is classic and one of the most beautiful in the French repertory.

**DEUX JOURNÉES, LES** (The Two Days), lyric comedy in three acts, text by Bouilly, music by Cherubini, represented at the *Théâtre Feydeau*, Paris, Jan. 16, 1800. The scene is laid in the time of Cardinal Mazarin, and the hero is Antonio, a little Savoyard, who saves the proscribed Count Armand by carrying him out of Paris concealed in a water-cask. This opera, which is generally considered Cherubini's greatest work, is called in Germany *Der Wasserträger* (The Water-carrier). The same subject is treated in *Le porteur d'eau*, opéra-comique in one act, music by Lemièrre de Corvey, Paris, 1801; *Le due giornate*, Italian comic opera, text by Foppa, music by Simon Mayr, Milan, 1801; *The Escapes, or the Water-carrier*, English opera, by Thomas Attwood (with part of Cherubini's music), London, 1801; and *Il portatore d'acqua*, Italian opera, text by d'Arienzo, music by Paolo Fabrizi, Naples, 1841.—*Hanslick, Moderne Oper*, 86.

**DEUX LETTRES, LES** (The Two Letters), opéra-comique in one act, text by Dejaure, music by Boieldieu, represented at the *Théâtre Feydeau*, Paris, Aug. 4, 1796. Opera in two acts, music by L. E. Jadin, given at the *Favart*, Paris, 1797.

**DEUX MOTS** (Two Words), ou une nuit dans la forêt (A Night in the Forest), comedy in one act, text by Marsollier, music by Dalayrac, first given in Paris in 1798; represented at the *Opéra Comique*, June 9, 1806. A French officer and his servant, who have taken refuge for the night in a forest inn, are saved from the attack of a robber by the timely warning of the land-



## DEUX

lady's pretty maidservant. The same subject is treated in the German opera *Zwei Worte, oder eine Nacht im Walde*, by Conradin Kreutzer, Vienna, 1810.

**DEUX NUTTS, LES** (*The Two Nights*), opéra-comique in three acts, text by Scribe and Bouilly, music by Boieldieu, represented in Paris, May 20, 1829. This work, which contains many charming numbers, worthy of the author of *La dame blanche*, was a failure on account of the uninteresting libretto, the plot of which turns on the ruses of a valet. It was the composer's last dramatic work, and it is probable that his disappointment at its reception hastened the disease, the germs of which he had brought from Russia. An opéra-comique of the same title, in two acts, text by Cofin-Rosny and Béraud, music by Leblanc, was given at the Théâtre de la Gaîté, Paris, May 31, 1802.

**DEUX PÊCHEURS, LES** (*The Two Fishermen*), opérette in one act, text by Bourget and Dupeuty, music by Offenbach, represented at the Bouffes Parisiens, Nov. 13, 1857.

**DEUX PETITS SAVOYARDS, LES** (*The Two Little Savoyards*), opéra-comique in one act, text by Marsollier, music by Dalayrac, represented at the Comédie Italienne, Paris, Jan. 14, 1789. Two little Savoyards, who attract the attention of a Seigneur at a fair held in his park, and who refuse his offer of adoption because they are unwilling to leave their mother, turn out to be his nephews. The libretto, despite its silly sentimentality, is pleasing, and the music is full of grace. The song, in dialect, of the two Savoyards, "Escoute d'Jeannetto," was long popular in France.

**DEUX REINES DE FRANCE, LES** (*The Two Queens of France*), drama in four acts, text by Ernest Legouvé, music by Charles Gounod, represented at the Théâtre Italien, Paris, Nov. 27, 1872. Subject, the excommunication of Philippe Auguste, King of France, who had divorced his queen Ingelburge, and, in defiance of a papal bull,

married (1196) Agnès de Méranie, and the subsequent struggle between him and Pope Innocent III. The characters of the two queens, Ingelburge and Agnès, were represented by Mmes Dica-Petit and Tholer; the other rôles of Philippe Auguste, the Comte de Landresse, the Cardinal, and the Comte de Nevers, by Brésil, Berton père, Dupont-Vernon, and Debray.

**DEVASINI**, —, Italian composer, contemporary. He studied at the Milan Conservatorio until 1842, composing while there his *Francesca da Rimini*, a musical drama, played by his fellow-students at the Conservatorio, 1841, and *Un giorno di nozze*, opera buffa, ib., 1842. He has written also a sextet for flute, oboe, two clarinets, horn and bassoon, and other music.—Fétis; Mendel.

**DEVIIENNE, FRANÇOIS**, born at Joinville (Haute-Marne), Jan. 31, 1759, died at Charenton, Sept. 5, 1803. Dramatic composer, flute and bassoon player, pupil of his brother, who was musician to the Duke of Zweibrücken. He became musician to the Cardinal de Rohan, flute player in the band of the Gardes-Suisses, and in 1788 bassoon player in the orchestra of the Théâtre de Monsieur. He was also professor at the Conservatoire until 1802. His intense application to his musical duties and to composition, to which he devoted eight hours a day, resulted in brain trouble, and he died in the insane hospital of Charenton. He left a valuable "Méthode de flûte théorique et pratique" (Paris, 1795), which has passed through several editions. Works—Operas: *Encore des Savoyards*, given in Paris, Théâtre de Monsieur, 1789; *Le mariage clandestin*, Théâtre Montansier, 1791, and in Hamburg, 1798; *Les précieuses ridicules*, 1791; *Les visitandines*, *Les quiproquos espagnols*, Théâtre Feydeau, 1792; *Rose et Aurèle*, ib., 1793; *Agnès et Félix, ou les deux espiègles*, 1794; *Valecour, ou un tour de page*, 1797; *Les comédiens ambulants*, 1798; *Le valet de deux maîtres*, 1799. His vocal music comprised: Romances

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d'Estelle, with pianoforte and flute; Romances de Gonsalve de Cordoue, pianoforte, and flute or violin, op. 53 (1795); Romances patriotiques; Chansons républicaines, à l'usage des fêtes nationales; Première livraison de six romances, paroles de Lablée, with pianoforte and harp. His orchestral music consisted of symphonies, such as *Symphonie concertante pour hautbois, ou clarinette et basson* (1793); *Symphonie concertante pour flûte, hautbois, cor et basson, avec orchestre* (1794); *La Bataille de Jemmapes*, for twenty instruments (1796); *Ouvertures pour instruments à vent à l'usage des fêtes, nationales*, and many others; Concertos, quartets, trios, sonatas, and many other pieces of which Fétis gives a list, for flute, for pianoforte, etc., in which one of the numbers contains 158 duets for various instruments, published in Paris, London, Offenbach, and Berlin (1788-1801). He published also: *Douze suites d'harmonies à huit et douze parties* (Paris, 1798-1801).—Fétis; do., *Supplément*, 266; Larousse; Mendel; Riemann.

**DEVIL'S OPERA, THE**, English opera in two acts, text by George Macfarren, music by George Alexander Macfarren, represented at the English Opera House, London, Aug. 13, 1838. This, the composer's first dramatic work, at once drew public attention to him.

**DEVIN DU VILLAGE, LE** (The Village Sorcerer), pastoral opera in one act, text and music by Jean Jacques Rousseau, first represented at Fontainebleau, Oct. 18, 1752; and at the Académie Royale de Musique, Paris, March 1, 1753. The literary reputation and social position of the author insured this mediocre work a success which it would not otherwise have had. It was last played in 1829, after more than four hundred representations. At last a wig thrown upon the stage during one of the scenes, created such a laugh that it was withdrawn. In the original cast Cuvilier, Jélyotte, and Mlle de Fel sang respectively

the parts of Le Devin, of Colin, and of Colette. Notwithstanding that the music of *Le devin du village* has been generally attributed to Rousseau, who also claimed it as his own, there seems to be some doubt concerning its authorship, and Castil-Blaze asserts that it was composed by Granet, an obscure musician of Lyons, and only the libretto belongs to Rousseau; but the character of the music itself would seem enough to show that it was not the work of a professional musician. The work had many imitations and parodies, such as *Annette et Lubin*, by Blaise, Paris, 1762; *Rose et Colas*, Monsigny, Paris, 1764; *The Cunning Man*, Dr. Burney, London, 1766; *Bastien und Bastienne*, Mozart, Vienna, 1768; *Rose and Colin*, Charles Dibdin, London, 1778; *Colin et Colette*, Vandebroek, Paris, 1789; *Annette et Lubin*, Jadin, Paris, 1791.—Fétis, vii. 496; Castil-Blaze, *Molière Musicien*, ii. 408; Edwards, *Hist. of the Opera*, i. 261.

**DE VOLDER, PIERRE JEAN**, born in Antwerp, July 27, 1767, died in Brussels, June 27, 1841. Violinist, pupil of Redin, violinist at the cathedral. He became first violinist of the Church of Saint-Jacques at the age of sixteen, then at the theatre, and subsequently was leader of the Concert Orchestra. In 1794 he began the manufacture of organs at Ghent, and became celebrated for his instruments, of which he constructed about seventy-eight. In 1831 he removed his manufactory to Brussels, where he resided until his death. Works: 5 masses for four voices and orchestra; 2 concertos for violin; 2 symphonies concertantes; 9 quartets for two violins, viola and bass; *La bataille d'Iéna*, symphony for full orchestra; *La bataille de Waterloo*; *La jeunesse d'Henri V.*, opera in three acts; Hymns, motets, and litanies; Fantaisies for two orchestras; Nocturnes and divertissements for several instruments.—Biog. nat. de Belgique, v. 847; Fétis.

**DEZËDE** (Dezaidés), N., born about 1740, died in Paris in 1792. Dramatic

## DIABELLI

composer ; his nationality is unknown, some biographers calling him a German, others maintaining that he was born in Lyons. He himself never knew the year of his birth, nor did any member of his family. He received the education of a gentleman, first at college, then under the care of an abbé who taught him music and the harp. He went to Paris to finish his musical education, and in consequence of his efforts there to find out the source of the income which he received regularly through a legal firm, he was thrown upon his own resources and obliged to make music his profession. In 1785 he became composer to Duke Maximilian of Zweibrücken, afterwards Elector and King of Bavaria, and received the title and pay of captain on condition of going to Zweibrücken once a year for two months ; but his best work was done in Paris for the *Comédie Française*. Works—Operas, given at the *Théâtre Italien* : *Julie*, 1772 ; *L'erreur d'un moment*, *Le stratagème découvert*, 1773 ; *Les trois fermiers*, 1777 ; *Zulima*, *Le porteur de chaises*, 1778 ; *À trompeur, trompeur et demi*, 1780 ; *Cécile*, 1781 ; *Blaise et Babet*, 1783 ; *Alexis et Justine*, 1785 ; *Auguste et Théodore, ou les deux pages*, 1789 ; *Ferdinand*, 1790 ; *Pauline et Clairette, ou les deux espions*, 1792 ; *La fête de la cinquanteaine*, 1796. At the *Opéra* : *Fatmé, ou le langage des fleurs*, 1777 ; *Péroune sauvage*, 1783 ; *Alcindor*, 1787. A musical comedy in one act, by Mlle Dezède, his daughter, then fifteen years old, was represented in 1781 at the *Italiens*, Paris.—Fétis ; *do.*, *Supplément*, i. 267 ; *Clément*, *Mus. célèbres*, 147 ; *Larousse* ; *Mendel*.

DIABELLI, ANTON, born at Mattsee, Salzburg, Sept. 6, 1781, died in Vienna, April 8, 1858. He received his earliest music lessons from his father, became a choir-boy, and while attending the Munich Latin school continued his musical studies. He entered a convent to study theology, but found time for many compositions, which he submitted to his father's friend,

Michael Haydn. On the secularization of the Bavarian monasteries in 1803, he gave up the idea of becoming a priest, and went to Vienna, where he was well received by Joseph Haydn, and taught the pianoforte and the guitar until 1818, when he went into the music publishing business with Peter Cappi, and in 1824 became the head of the firm of Diabelli & Co., from which he retired in 1852. His compositions are numerous, and sometimes interesting, if not solid. Works : *Adam in der Klemme*, opera, performed but once, at Vienna, in 1809 ; Church music, including the *Landmessen*, or masses for the country ; *Choruses*, *Die Betende von Mathisson*, *Weihnachtslied*, *Der Engel der Geduld* ; *Waltz*, upon which Beethoven wrote 33 variations ; *Sonatas*, *ron-dos*, variations, songs, and many easy pieces and arrangements for young pianists.—*Allgem. d. Biogr.* ; Fétis ; Mendel ; Wurzbach.

DIABLE À L'ÉCOLE, LE (The Devil at School), opéra-comique in one act, text by Scribe, music by Ernest Boulanger, represented at the *Opéra Comique*, Paris, Jan. 17, 1842. Scene in Italy. Stenio, who has staked his fortune against *Babylas*, sent upon earth by Satan to win a soul, and lost, has it returned on condition of delivering himself up at midnight. Fiamma, his foster-sister, proposes to the demon to take his place, and putting herself under the protection of her patroness, defies *Babylas*, who returns to his master empty-handed. An opera of the same title, music by Bou-bée, was given at the *Società Filarmonica de' Nobili*, Naples, Feb. 17, 1880.

DIABLE AU MOULIN, LE (The Devil at the Mill), opéra-comique in one act, text by Cormon and Michel Carré, music by Gevaert, represented at the *Opéra Comique*, Paris, May 13, 1859. A choleric miller, Antoine, who abandons himself to fits of anger on the least provocation, is cured of his folly by Marthe, who, feigning to admire him, imitates all his acts with usury.

DIADESTÉ, LE, opéra-comique in two acts, text by Priot and Saint-Hilaire, music



## DIAMANTI

by Jules Godefroid, represented at the Opéra Comique, Paris, Sept. 7, 1836. The plot turns on an Arabic game in which two players, male and female, do not receive anything from each other's hand within a given time without saying "diadesté," on penalty of a forfeit. *Diadeste*, Italian opera buffa, text by Fitzball, music by Balfe, was produced at Drury Lane, London, May 17, 1838.—Kenney, *Memoirs*, 132.

**DIAMANTI, PAOLO**, born in the Romagna, about 1805. Buffo singer and composer; member of the Teatro Comunale, Bologna, in 1838, where he brought out two operas: *La distruzione de' Masnadieri*, and *La Turca fedele*.—Fétis; Mendel.

**DIAMANTS DE LA COURONNE, LES** (*The Crown Diamonds*), text by Scribe and Saint-Georges, music by Auber, represented at the Opéra Comique, Paris, March 6, 1841. Scene in Portugal, time 1777. The young queen of Portugal, having pledged the crown diamonds for the national debt, seeks to deceive her people by having false stones made to take their place. She visits in disguise the cavern where bandits, led by Rebolledo, carry on the manufacture of false money and false jewels, and while masquerading there as Catarina meets Dom Henrique de Sandoval, who has been captured by the gang while on his way to sign a marriage contract with his cousin Diana, daughter of the Conde de Campo Mayor, Minister of Police at Coimbra. Dom Henrique is fascinated by Catarina and makes love to her notwithstanding his relations to Diana, who in turn prefers Dom Sébastien to her affianced. Catarina, after mystifying Dom Henrique in her assumed characters, at last appears in her rôle of queen and announces that she has chosen him for her husband, and Diana is made happy with Dom Sébastien. The principal part in the original representation was filled by Mme Anna Thillon, for whom Auber expressly wrote the opera. Notwithstanding its improbable libretto, Auber's sparkling and graceful music has made it one of the

most successful operas of its class, both in its French and its English form. It was first performed in London, as *Crown Diamonds*.



Anna Thillon.

monds, at the Princess's Theatre, May 2, 1844, with Mme Thillon in the principal part; and it had a still greater success in 1854, when it was produced at Drury Lane by the Pyne-Harrison troupe, and had a run of a hundred nights. It was first given in New York at Niblo's Garden, 1850, also with Mme Anna Thillon in the chief rôle.

**DIANA**, German opera, text by König, music by Keiser, represented at Hamburg, 1712 (given as *Cupido*, Hamburg, 1724); *Diane*, opera ballet, music by Struck, represented at Versailles, about 1714; *Diane*, *divertissement*, music by Jacques Aubert and de Bourgeois, Paris, 1721; *opérette bouffe*, music by Millöcker, Vienna, Jan. 2, 1867. *Diana amante*, Italian opera, text by Orlandi, music by Giuseppe Antonio Bernabei, Munich, 1688; music by Leo, Naples, 1717; *Diana ed Endimione*, Italian opera, music by Scarlatti, Italy, about 1675; music by Ignazio Fiorillo, Cassel, 1763; *dramatic cantata*, Pescetti, London, 1739. *Di-ane et Endymion*, music by Anne Danican-Philidor, Paris, 1698; opera in three acts,



## DIANA

text by Liroux, music by Piccinni, Académie Royale de Musique, Paris, Sept. 7, 1784; opera in two acts, music by Jean Baptiste Rey, Paris, 1791. *Les amours de Diane et d'Endymion*, text by Guichard, music by Sablières, Versailles, 1671. *Diane et l'Amour*, opéra-comique, represented at the French Court, 1730. *Diana ed Amore*, Italian opera, music by Georg Mann, Vienna, about 1745. *Diana placata*, music by Ferrandini, Munich, 1753; opera, text by Pariati, music by Fux, Vienna, 1717. *Diana vendicata*, Italian opera, text by Pasquini, by Georg Karl Reutter, Vienna, 1736. See also *Endimione*.

**DIANA DI CHAVERNI**, Italian opera, music by Sangiorgi, represented at the Argentina Theatre, Rome, December, 1875.

**DIANA VON SOLANGE**, opera, music by Duke Ernest II., of Saxe-Coburg-Gotha, represented first in Coburg, 1858; and at the Stadttheater, Nuremberg, Dec. 25, 1877.

**DIANORA**, opéra-comique in one act, text by Chantepie, music by Samuel Rousseau, represented at the Opéra Comique, Paris, Dec. 22, 1879. Fantino, the herdsman, unable to induce Dianora to return his love, feigns to poison himself. The belle, duped by his stratagem, yields to this evidence of amorous despair. This opera was a public failure, notwithstanding that it was crowned at the Concours Crescent.

**DIAS, GABRIEL**, Portuguese musician of the 17th century. Very little is known of him beyond that he was first singer in the chapel of Philip IV. at Madrid, and then maestro de capilla of the convent of the Franciscanas descalzas of that city. The catalogue of the musical Library of Juan IV. records a great deal of religious music by Dias, 497 vilhancicos being attributed to him, besides masses, motets, etc.—Fuertes, *Historia de la musica española*; Fétis, *Supplément*, i. 268; Mendel, *Ergänz.*, 85.

**DIAZ DE LA PEÑA, EUGÈNE ÉMILE**, born in Paris, Feb. 27, 1837, still living, 1888. Son of Narcisse Virgile de la Peña,

the painter; pupil from 1852 at the Conservatoire, where he studied harmony under Reber, and obtained the first accessit in 1856 and the second prize in 1858; and pupil of Halévy in composition. In 1865 he produced at the Théâtre Lyrique an opéra-comique entitled *Le roi Can-*



*daule*, and in 1867 he won the government prize for the music to *La coupe du roi de Thulé*, which was given at the Opéra in 1873. He has since published songs, and has given selections from *La coupe du roi de Thulé* at the Concerts Danbé (1875).

—Fétis, *Supplément*, i. 269; Larousse.

**DIBDIN, CHARLES**, born at Dibdin, near Southampton, March 15, 1745, died in London, July 25, 1814. Dramatic composer, and poet, pupil of Kent and of Fussell, but chiefly self-taught, studying the works of Corelli and the didactic writings of Rameau. At the age of fifteen he went to London, where he soon obtained an engagement at Covent Garden Theatre as a singing actor, began to write for the stage, and after an engagement at Birmingham (1763–65), returned to London, and in 1768 transferred his services from Covent Garden to Drury Lane. Owing to differences between him and Garrick, he left his position, visited France in 1776, and on his return was engaged as composer for Covent Garden, but held the appointment for a few seasons only, and having projected and failed in various theatrical enterprises, started on a musical tour in 1787 to raise funds for a meditated visit to India, for which he sailed in 1788; the vessel being driven to shelter at Torbay, he abandoned his trip and returned to London, where he produced those successful table entertainments, which he originated, and in which he appeared as author, composer, narrator, singer, and accompanist, from 1789 to

1805, when he retired from public life. In 1802 the government granted him a pension, but this being withdrawn on a change of ministry, he opened a music shop in the Strand as a means of subsistence; the speculation failed, and a subscription for his relief was raised in 1810, which secured an annuity to himself, his wife and daughter successively. His pension was also restored to him. Works: *The Shepherd's Artifice*, 1763; *Love in the City*, 1767; *Damon and Philida*, *Lionel and Clarissa*, *The Padlock*, 1768; *The Maid the Mistress*, *The Recruiting Sergeant*, *The Ephesian Matron*, *The Jubilee*, *Queen Mab*, *The Captive*, 1769; *Pigmy Revels*, 1770; *The Wedding Ring*, *The Institution of the Garter*, 1771; *The Ladle*, *The Mischance*, *The Brickdust Man*, *The Widow of Abingdon*, *The Palace of Mirth*, 1772; *A Christmas Tale*, *The Trip to Portsmouth*, *The Deserter*, *The Grenadier*, 1773; *The Waterman*, *The Cobbler*, 1774; *The Quaker*, *The two Misers*, 1775; *The Seraglio*, *The Blackamoor*, *The Metamorphoses*, *The Razor Grinder*, *Yo, Yea, or the friendly Tars*, *The old Woman of Eighty*, *The mad Doctor*, *She is mad for a Husband*, *England against Italy*, *The Fortune Hunter*, *All is not Gold that glitters*, 1776; *Poor Vulcan*, *Rose and Collin*, *The Wives revenged*, *Annette and Lubin*, *The Milkmaid*, 1778; *Plymouth in an Uproar*, *The Chelsea Pensioner*, *The Mirror*, *The Touchstone*, 1779; *The Shepherdess of the Alps*, *Harlequin Freemason*, *The Islanders*, 1780; *Jupiter and Alcmena*, 1781; *None so blind as those who won't see*, 1782; *The Barrier of Parnassus*, *The Graces*, *The Saloon*, *Mandarina*, *The Land of Simplicity*, *The Passions*, *The Statue*, *Clump and Cudden*, *The*



*benevolent Tar*, *The Regions of Accomplishment*, *The Lancashire Witches*, 1783; *The Cestus*, *Pandora*, *The long Odds*, *Harlequin the Phantom of the Day*, 1784; *Liberty Hall*, 1785; *Harvest Home*, 1787; *A loyal Effusion*, 1797; *Hannah Hewett*, 1798. Monodramas: *The Whim of the Moment*, *the Oddities*, 1789; *The Wags*, 1790; *Private Theatricals*, 1791; *The Quizzes*, 1792; *Castles in the Air*, 1793; *Great News*, 1794; *Will of the Wisp*, *Christmas Gambols*, 1795; *The general Election*, 1796; *The Sphinx*, *Valentine's Day*, 1797; *King and Queen*, 1798; *A Tour to the Land's End*, *Tom Wilkins*, 1799; *The Cake House*, 1800; *A Frisk*, 1801; *Most Votes*, 1802; *New Year's Gifts*, *Broken Gold*, *Britons, strike home*, *Heads and Tails*, *The Frolic*, *Datchet Mead*, *The professional Volunteers*, *Rent Day*, *Commodore Pennant*, 1802-05. His sons, Charles, Jr. (1770-1831), and Thomas (1771-1841) were dramatists and song writers. His granddaughter, Mrs. Tonna, was a harpist. —Grove; *Reminiscences of Thomas Dibdin* (2 vols., London, 1827); *Fétis*.

DIBDIN, HENRY EDWARD, born in London, Sept. 8, 1813, died in Edinburgh, May 6, 1866. The youngest son of Charles Dibdin the younger, he became a proficient on the harp, which he studied under his sister, Mrs. Tonna, and Bochsá, and on the organ and the violin. In 1833 he removed to Edinburgh, where he established himself as a teacher, and became honorary organist of Trinity Chapel. He was the author of a collection of chants and psalm and hymn tunes (1843), and of some music for the organ and the pianoforte, but he is best known as the compiler of "*The Standard Psalm Tune Book*" (London, 1851), the largest and most authentic collection of psalm tunes ever published.—Grove.

DICHTERLIEBE, sixteen songs from Heine's *Buch der Lieder*, by Robert Schumann, op. 48, dedicated to Madame Schröder-Devrient, composed in 1840, published in 1844. The songs in this collection, from

their melodic construction, are the first perfect examples of the style of the romantic school. Every one of them requires a careful declamation, and they are worked out, not in the recitative form usual with Schubert, but into a thoroughly concise, strophic verse-structure. The composer enters so completely into the mind of the poet, so absolute is the assimilation, and so well is it sustained, that it is sometimes impossible to rid ourselves of the impression that the songs are the work of one man. Schumann's songs are in many moods, but there is not one of these that is unrepresented in the *Dichterliebe*. —Maitland, 65; Reissmann, 82.

**DICHTER UND BAUER** (Poet and Peasant), overture by Franz Suppé. This, the composer's most popular orchestral work, has been arranged for fifty-nine different combinations of instruments, all published by Aibl, Munich.

**D'ICI VOYEZ CE BEAU DOMAINE**. See *La Dame blanche*.

**DICK, CHARLES GEORGE COTSFORD**, born in London, Sept. 1, 1846, still living, 1888. Studied at Worcester College, Oxford, 1865-69; obliged from ill-health to give up law, and devoted himself to music. Works: *Our Doll's House*, operetta, 1876; *Our new Doll's House*, do., 1877; *Back from India*, do., 1879; *Doctor D.*, comic opera, 1885; *Songs and pianoforte music*.

**DIDON**, French opera in three acts, text by Marmontel, music by Piccinni, represented at the Académie Royale de Musique, Paris, Dec. 1, 1783. Subject from the fourth book of the "*Æneid*," and the tragedy of "*Didon*" by Lefranc de Pompignan. The music made so profound an impression on the Court that Louis XVI. attended three successive representations. The melodies are full of grace and tenderness and the accompaniments are rich in harmony. The role of Didon, which is admirably treated, was filled by Madame de Saint-Huberty with such success that Pic-

cinni, who had written some airs expressly for her voice, said that without her his opera would be without Didon. Three years afterwards, when Madame de Saint-Huberty was singing it at Strasburg, she received from Napoleon Bonaparte, then a young officer of artillery, these ingenious verses.

"Romains, qui vous vantez d'une illustre origine,  
Voyez d'où dépendait votre empire naissant;  
Didon n'eut pas de chaîne assez puissant  
Pour arrêter la fuite où son amant s'obéit;  
Mais si l'autre Didon, ornement de ces lieux,  
Eût été reine de Carthage,  
Il eût, pour le servir, abandonné ses dieux,  
Et votre beau pays serait encore sauvage."

She afterward became the Comtesse d'Entraigues, and was murdered, together with her husband, by a servant, at Barnes, near London, July 22, 1812. —Clément and Larousse, 214; Edwards, *Prima Donna*, ii. 183.

**DIDONE ABBANDONATA** (Dido Forsaken), Italian opera in three acts, text by Metastasio, first set to music by Domenico Sarri and represented in Naples, during the Carnival, 1724. Scene in Carthage. Characters represented: Didone, Queen of Carthage, in love with Enea; Jarba, King of the Moors, under the name of Arbace; Selene, sister of Didone and secretly in love with Enea; Araspe, confidant of Jarba and lover of Selene; Osmida, confidant of Didone. In this tragedy, which excited universal enthusiasm in its time, and held the Italian stage for a century, the poet has closely followed the narrative of Virgil in the "*Æneid*." The text has been set to music also by Scarlatti, Rome, 1724; Albinoni, Rome, 1725; Vinci, Rome, 1730; Schiassi, Bologna, 1735; Duni, Italy, about 1740; Porpora, Italy, about 1740; Bernasconi, Rome, 1741, Munich, 1756; Hasse, Dresden, 1743; Jommelli, Rome, 1746, Stuttgart, 1763; Scalabrini, Dresden, 1747; Manna, Venice, 1751; Perez, Genoa, 1751; Bonno, Vienna, 1752; Ciampi, London, 1754; Bernasconi, Mannheim, 1756; Tracetta, Parma, 1764; Schwanberg, Brunswick, 1765; Zanetti, Leghorn, 1766; Galuppi,



St. Petersburg, 1766; Sarti, Venice, 1767; Piccini, Naples, about 1767; Majo, Naples, 1769; Mortellari, Naples, 1771; Insanguine, Naples, 1772; Calla, Turin, 1773; Mombelli, Crescentino, 1775; Schirer, Naples, 1776; Schuster, Naples, 1776, and 1779; Ottani, Forli, about 1780; Piticchio, Brunswick, 1780; Andrezzi, St. Petersburg, 1784; Anfossi, Naples, 1785; Guglielmi, Venice, 1785; Gazzaniga, Venice, 1787; Federici, London, 1794; Paisiello, Naples, 1795; Kozeluch, Vienna, about 1795; Paër, Paris, 1810; Rossini (dramatic cantata), 1811; Mercadante, Turin, 1823; Reissiger, Dresden, 1823. The subject had been treated before Metastasio in an Italian opera, music by Cavalli, Venice, 1641; and by Mattioli, Bologna, 1656. The Queen of Carthage is the subject also of the following: Didon, French lyric tragedy in five acts, with prologue, text by Mme Gillot de Saintonge, music by Desmarest, represented at the Opéra, Paris, June 5, 1693; Dido, German opera, text by Hinsch, music by Graupner, Hamburg, 1797; grand opera, text by Rellstab, music by Bernhard Klein, Berlin, about 1820; by Joseph Haydn, Marionetten Theater, Esterhazy, 1778; by Lampert, Gotha, 1845. Dido, English drama, music by James Hook, London, 1771; English opera in three acts, music by Stephen Storace, Drury Lane, London, 1792. Dido and Æneas, English opera in three acts, text by Nahum Tate, music by Henry Purcell, London, 1675; masque, music by Thomas Augustine Arne, London, 1734; Swedish opera, music by Kraus, Stockholm, 1792. The Death of Dido, English opera, music by Pepusch, London, 1716; La mort de Didon, French ballet, music by Saint-Amans, Paris, 1776.

**DIE FRIST IST UM.** See *Der Fliegende Holländer*.

**DIE LIEBE ZIEHT MIT SANFTEN SCHRITTEN**, tenor aria in B minor, with accompaniment of oboe d' amore, and continuo, in Johann Sebastian Bach's cantata for Dominica 1 Adv. Chr., *Schwingt freudig*

*euch empor*; published separately, with additional accompaniments by Robert Franz, by F. Whistling, Leipsic.

**DIEMER, LOUIS**, born in Paris, Feb. 14, 1843, still living, 1888. Pianist, and instrumental and vocal composer, pupil at the Conservatoire of Émile Durand in sol-fège, of Marmontel on the pianoforte (first prize, 1856), of Bazin in harmony (first prize, 1859), of Ambroise Thomas in counterpoint and fugue (first prize), and of Benoist on the organ (second prize). He won great success as a virtuoso at many of the great public concerts. Works: Sonata for pianoforte and violin; Trio for do. and violoncello; 6 pensées musicales; 3 valse de salon; 2 caprices; Polonaise de concert; Élégie, Berceuse; Mazurka de salon; Impromptu-valse; Impromptu-caprice; 18 transcriptions for pianoforte of symphonic fragments from Haydn, Mozart, and Beethoven; etc.; Melodies for the voice.—Fétis, *Supplément*, i. 269.

**DIE NACHT IST VERGANGEN**, chorus in Mendelssohn's *Lobgesang*.

**DIES BILDNISS IST BEZAUBERND SCHÖN.** See *Zauberflöte*.

**DIETRICH, ALBERT (HERMANN)**, born at Golk, near Meissen, Germany, Aug. 28, 1829, still living, 1888. Instrumental and vocal composer, pupil in Dresden of Julius Otto, then in Leipsic (1847–51) of Rietz and Moscheles, and until 1854

at Düsseldorf of Robert Schumann; after his return to Leipsic his first symphony was played there at a Gewandhaus concert. He was conductor of the subscription concerts at Bonn, from 1855 until 1861, when he became Hof-Kapellmeister at Oldenburg; has directed concerts in Cologne, Leipsic, and other German cities. Works: Robin Hood, opera, given at Frankfort, 1879; Symphony in D, op. 20; *Normannenfahrt*,





## DIETRICH

overture; *Morgenhymne*, for chorus and orchestra; *Rheinmorgen*, do.; *Altehristlicher Bittgesang*, do.; Concerto for violin; do. for violoncello; Trios for pianoforte and strings; Sonata for violoncello; Romance for horn with orchestra; Songs, duets, choruses, and pianoforte pieces.—Fétis, *Supplément*, i. 210; Mendel; Mus. *Wochenblatt*, vi. 20; Riemann.

DIETRICH (Dieterich), SIXTUS (Xistus Theodoricus), born at Augsburg between 1490 and 1495, died at St. Gall, Switzerland, Oct. 21, 1548. Contrapuntist, spent his youth at Freiberg in the Breisgau, went in 1517 to Strasburg, and in 1518 became schoolmaster at Constance; thence he visited Wittenberg in 1540 to attend lectures, and suffering from gout, was taken to St. Gall in 1548, just before the siege of Constance by Charles V. Works: *Magnificat octo tonorum, liber primus* (Strasburg, 1535); *Novum ac insigne opus musicum 36 Antiphonarum* (Wittenberg, 1541); *Novum opus mus. etc.* (ib., 1545); *Psalmi, motets*, and other pieces in various German collections (Nuremberg, Augsburg, and Wittenberg, 1538–45).—*Allgem. d. Biogr.*, v. 159; Fétis; Mendel; Riemann.

DIETSCH, PIERRE LOUIS PHILIPPE, born at Dijon, March 17, 1808, died in Paris, Feb. 20, 1865. Church composer, pupil in Paris of Choron, and at the Conservatoire of Reicha in counterpoint and of Chenié on the double-bass. In 1830 he became *maitre de chapelle* of Saint-Eustache, and in 1842 of the Madeleine; 1831 he also entered the orchestra of the *Théâtre Italien* as double-bass player, afterwards that of the *Opéra*, where he subsequently became *chef du chant*, and in 1860 *chef d'orchestre*, but retired in 1863. He was professor of harmony and counterpoint at Niedermeyer's *École de musique religieuse*, from its foundation. L. of Honour, 1856. Works: Twenty-five masses; Motets and hymns; *Magnificat* and *Te Deum*, and many other religious compositions. He wrote also an opera, *Le vaisseau fantôme*,

given at the *Opéra*, 1842, which did not succeed, and several didactic works.—Fétis; do., *Supplément*, i. 270.

DIETTER (Dieter), CHRISTIAN LUDWIG, born at Ludwigsburg, Württemberg, June 13, 1757, died at Stuttgart in 1822. Dramatic composer and violinist, pupil at the *Karlschule* in Stuttgart, of Seubert and Celestini, and in composition of Baroni, but formed himself chiefly by studying the works of Jommelli and other great Italian masters. He took prizes in 1776, 1777, and 1778, and became first violinist in the ducal orchestra in 1781. Works—Comic operas, given at Stuttgart: *Elisinde*, 1794; *Der Schulze im Dorfe*; *Der Irrwisch*; *Das Freischiessen*; *Der Rekrutenaushub*; *Glücklich zusammen gelogen*; *Die Dorfdeputirten*; *Der Luftballon*; *Belmont und Constanze*; *Des Teufels Lustschloss*; *Laura Rosetti*, grand opera. Concertos for violin, horn, flute, oboe, and bassoon; sonatas, duos, etc., for various instruments.—Fétis; Mendel; Riemann.

DIEU ET LA BAYADÈRE, LE (The God and the Bayadere), opéra-ballet in two acts, text by Scribe, music by Auber, represented at the *Académie Royale de Musique*, Paris, Oct. 13, 1830. This pleasing and graceful work still holds the stage in France. The libretto is derived from Goethe's ballad, "*Der Gott und die Bajadere*." It was sung originally by Nourrit, Mme Damoreau, and Levasseur, with Mlle Taglioni and Noblet as danseuses.—Hanslick, *Moderne Oper*, 131.

DIEUPART, CHARLES, born in France, latter part of the 17th century, died in London about 1740. Violinist and harpsichord player; went to England and was associated with Clayton and Haym in the introduction of translations of Italian operas in London. After their discontinuance he devoted himself to teaching the harpsichord. Published Works: Six suites de clavecin, divisées en Overtures, Allemandes, Courantes, Sarabandes, Gavottes, Minuets, Rondeaux et Giges, composées et mises en Concert

pour un Violon et Flûte, avec une Basse de viol et un Archilute (London); 6 ouvertures pour clavecin et violon avec basse continue, quoted by Walther (Amsterdam).—Fétis; Grove; Mendel.

**DIEU, QUE MA VOIX.** See *La Juive*.

**DIEUX RIVAUX, LES** (The Rival Gods), ou les fêtes de Cythère (The Fêtes of Venus), opéra-ballet in one act, text by Briffaut and Dieulafoy, music by Berton, Kreutzer, Persuis, and Spontini, represented at the Académie Royale de Musique, Paris, on the occasion of the marriage of the Duc de Berry, June 21, 1816.

**DIJKHUIZEN, D — H —**, born at Tweelo, in Gelderland, April 28, 1821, still living, 1888. Organist, pupil at Dessau of F. Schneider; returned and became organist at Elburg, and in 1845 organist of the great organ in the church at Nymwegen. Published works: Sonata for organ; Sonata for pianoforte and violin and several Lieder; Twenty-third Psalm for chorus and orchestra; Concert overture, given at Utrecht in 1855; Symphony in C, 1856.—Fétis, Supplément, i. 271; Mendel, Ergänzung, 86.

**DIKRAN - TSCHIHADJIAN**, Armenian composer, author of the music to *Sherif-Agha*, Turkish opera in three acts, text by Alexander Abbosetto, represented in Constantinople, Dec. 8, 1872.—Fétis, Supplément, i. 271; Mendel, Ergänzung, 87.

**DILETTANTE D'AVIGNON, LE**, opéra-comique in one act, text by Hoffmann and Léon Halévy, music by François Halévy, first represented in Paris, Nov. 7, 1829.

**DILLIGER** (Dillinger), **JOHANN**, born at Eisfeld, Bavaria, in 1590, died at Coburg, Aug. 28, 1647. Church composer, was at first cantor at Wittenberg, then (1625) at Coburg, became parson at Gellershausen in 1633, and afterwards returned to Coburg as deacon at the Moritzkirche. Works: *Prodromi triciniumorum sacrorum* (Nuremberg, 1612); *Medulla ex psalmo*, etc. (Magdeburg, 1614); *Exercitatio musica I.* etc. (Wittenberg, 1624); *Trauerlied auf den*

*Tod eines Kindes* (Coburg, 1626); *Disce mori*, etc. (ib., 1628); *Gespräch Dr. Lutheri und eines kranken Studiosi* (ib., 1628); *Musica votiva*, etc. (ib., 1629); *Musica Christiana cordialis domestica* (ib., 1630); *Two Supplements to the same* (ib., 1631); *Musica Concertativa*, etc. (ib., 1632); *Musica Oratoria*, etc. (ib., 1633); *Jeremias poenitentiarium*, etc. (ib., 1640); *Musica Christiana valedictoria* (ib., 1642).—Fétis; Mendel; Riemann.

**DILUVIO UNIVERSALE, IL** (The Universal Deluge), Italian opera, music by Donizetti, represented at Naples, 1830.

**DIMITRI**, French opera in five acts and seven tableaux, text by Henri de Bornier and Armand Silvestre, music by Victorin Joncières, represented at the Opéra National Lyrique, Paris, May 5, 1876. The libretto is an adaptation of Schiller's unfinished tragedy "*Demetrius*," the hero of which is Dimitri Samotzvanetz, or the Pseudo-Demetrius, who, assuming the name of the youngest son of Ivan the Terrible, overthrew the Czar Boris and was crowned Czar in Moscow in 1605. He is the hero also of the Czech opera *Dimitrije*, music by Dvořák, given in Prague, 1882; and of the Latin opera, *Demetrius Moscoviae solio restitutus*, music by Johann Eberlin, produced at Salzburg in 1755.

**DIMITRI DONSKOI**, Russian opera in three acts, music by Anton Rubinstein, represented in St. Petersburg in 1852. The hero is Dimitri IV. Ivanovich, called *Donskoi* (of the Don) from his defeat of the Mongols on that river in 1380.

**DIMMLER, ANTON**, born at Mannheim, Oct. 14, 1753, died in Munich after 1815. Dramatic composer, pupil of Josef Ziwna, and of the Abbé Vogler; at the age of eleven he entered the court orchestra as hornist, and in 1778 went to Munich, where he studied the double-bass, and became a famous performer on that instrument. Works—Operas: *Der Guckkasten*, Munich, 1794; *Die Schatzgräber*, at Schloss Sufeld, near Munich; *Die Zobeljäger*.

**Ballets :** *Der erste Tod ; Der erste Schäfer ; Medea ; Die Grazien ; Ritter Amadis ; etc.* He composed the music of one hundred and eighty-five ballets. Symphonies, quartets, concertos ; Compositions for the guitar. —Fétis ; Mendel.

**DINORAH.** See *Pardon de Ploërmel*.

**DI PESCATORE IGNOBILE.** See *Lucrezia Borgia*.

**DI PROVENZA IL MAR.** See *Traviata*.

**DI QUELLA PIRA.** See *Trovatore*.

**DI SPERANZE E GLORIE PIENA.** See *Ballo in Maschera*.

**DISSIPONS CE SOMBRE NUAGE.** See *Ariodant*.

**DISSOLUTO PUNITO, IL.** See *Don Giovanni*.

**DISTRATTO, IL,** symphony in C, by Joseph Haydn, originally the overture to *Der Zerstreute*, a Lustspiel by Regnard, represented in Vienna, Jan. 6, 1776. Haydn wrote also the music of the second act of the opera.

**DI TANTI PALPITI.** See *Tancredi*.

**DI TANTI REGI.** See *Semiramide*.

**DITE ALLA GIOVINE.** See *Traviata*.

**DITHYRAMBE,** for male voices, chorus and orchestra, by Julius Rietz, to Schiller's poem of the same title ; first given at the Schiller-Festival at the theatre in Leipsic, Nov. 11, 1846. The work has long been a favourite with male singing societies in Germany.

**DITTERSDORF, KARL DITTERS VON,**



born in Vienna, Nov. 2, 1739, died at Castle Rothlhotta, near Neuhaus, Bohemia, Oct. 31, 1799. Dramatic composer, and virtuoso on the violin, first instructed by König and Zügler. When scarcely ten years old, he attracted by

his playing the attention of Prince Joseph of Hildburghausen, who took him into his private orchestra and gave him a thorough

education ; his musical teachers there were Trani on the violin, and Bono in composition. The Prince having dismissed his band in 1759, he procured for Ditters a position at the court-theatre in Vienna, whence the latter went with Gluck to Italy, in 1761, and afterwards to Frankfort to attend the services at the coronation of Joseph II. At Bologna he had won fame as a violinist, and after his return to Vienna sustained it against that of the celebrated Lolli. About 1764 he became Kapellmeister to the Bishop of Gross-Wardein, Hungary, and after a short stay in North Italy, upon the dismissal of the bishop's orchestra in 1769, he entered the service of Count Schafgotsch, Prince-bishop of Breslau, at Johannisberg, Silesia, where he established a little theatre, and won for his orchestra the reputation of the best in the province. In 1770 he received the papal order of the Golden Spur, and in 1773 was ennobled by the Emperor. To bring out some operas and oratorios he visited Vienna (1770, 1776, 1786), and Berlin (1789), with great artistic and material success. After the death of his patron in 1795, pensioned by his successor with a paltry sum, he lived in indigence and poor health for two years, when Baron Stillfried offered him and his family shelter at Castle Rothlhotta. He was a prolific composer, and stands foremost in the field of popular jovial humor in opera, a true national tone-poet, rarely gifted, and of sound education. His *Doctor und Apotheker* continues to hold the stage. Works —Operas : *Amore in musica*, given at Gross-Wardein, 1767 ; *Lo sposo burlato*, Johannisberg, 1775 ; *Il viaggiatore americano*, ib. ; *La contadina fedele*, ib., 1785 ; *Betrug durch Aberglauben*, Doctor und Apotheker, Die Liebe im Narrenhaus, Il Democrito corretto, Vienna, 1786 ; *Orpheus der zweite*, Hieronymus Knicker, ib., 1787 ; *Das rothe Käppchen*, ib., 1788 ; *Der Schiffapaton, oder der neue Gutsherr*, ib., 1789 ; *Hocus Pocus*, ib., 1790 ; *Das Gespenst mit der Trommel*, Oels, Silesia, 1794 ; *Gott Mars, oder der*



## DITTMAR

eiserne Mann, Don Quixote, Die Guelfen, Der Schah von Schiras, *ib.* 1795 ; Ugolino, grand opera (the only one he wrote), Die lustigen Weiber von Windsor, Der schöne Herbsttag, *ib.*, 1796 ; Der Ternengewinnst, Der Mädchenmarkt, *ib.*, 1797 ; Terno secco, Breslau, 1797 ; L'opera buffa, Don Coribaldi (1798) ; Il tribunale di Giove. Oratorios : Isacco, figura del Redentore, Gross-Wardein, 1767 ; La liberatrice del popolo giudaico nella Persia, ossia L'Esther, Vienna, 1785 ; Giobbe, *ib.*, 1786. Great Latin Cantata, Gross-Wardein, 1765 ; Concerto grosso, for eleven instruments, with orchestra ; 16 orchestral symphonies on Ovid's Metamorphoses (Vienna, 1785) ; 35 symphonies ; 6 new do. ; 12 concertos for violin ; 6 quartets for stringed instruments ; 12 divertissements for two violins, and violoncello ; Duos for violin, and bass ; 2 Nocturnes for two horns and violoncello obligato ; Concertino for two oboes, two horns, two violins, viola and bass ; 12 sonatas for four hands, for pianoforte ; 72 preludes for do., etc. He wrote also the treatises : " Brief über die Grenzen des Komischen und Heroischen in der Musik " ; " Brief über die Behandlung italienischer Texte bei der Komposition " ; and

*Carl v Dittmar*

his autobiography (Leipsic, 1801).—Allgem. d. Biog., v. 262 ; Allgem. Mus. Zeitg., Bernsdorf ; Fétis ; Mendel ; Schilling ; Wurzbach.

DITTMAR, MANTEY, Baron VON, born in Bavaria, contemporary. Dramatic composer, pupil of Peter Winter, whose style he imitated ; he was Hofkapellmeister to the Grandduke of Mecklenburg-Strelitz. His religious music is distinguished for great purity of style, but remains in manuscript. Works : Die beiden Galeeren-skaven, opera, given in Strelitz, 1830 ; Overture to the drama Ludwig der Baier ; 6

danses populaires de Bavière, for pianoforte, op. 2 ; Fantaisie sérieuse, for do. ; Fantaisie en forme de variations sur le thème favori de Himmel, Au Alexis, for do., op. 6 ; 6 valse de Rossini, op. 7 ; Adagio ed allegro agitato concertante, for pianoforte, violin, and flute, op. 8 ; Festival march, and torch-light dance, op. 10.—Fétis ; Mendel ; Schilling.

DIVA, LA, opéra-bouffe in three acts, text by Henri Meillac and Ludovic Halévy, music by Offenbach, represented at the Bouffes Parisiens, Paris, March 22, 1869.

DIVINITÉS DU STYX. See *Alceste*, Gluck.

DIVITIS, ANTONIUS (Antoine Le Riche), born in the second half of the 15th century. Church composer, and one of the most eminent French contrapuntists of his time ; singer in the chapel of Louis XII., about 1515. Of his works only single motets and chansons are preserved in various collections (1514–1551), besides a mass for four voices (Gaude Barbara) in MS. in the library at Cambrai, and a Credo for six voices, and a Salve Regina for five voices in the royal library at Munich.—Fétis.

DIXON, GEORGE, born in Norwich, England, in 1820, still living, 1888. Organist, pupil of Dr. Zechariah Buck ; assistant organist of Grantham Church, 1835–45 ; organist of Retford Church, Notts, 1845–59, of Louth Church, 1859–65, and of Grantham Church, 1865. Mus. Bac., Oxford, 1852 ; Mus. Doc., *ib.*, 1858. Works : The 121st Psalm, cantata ; Pope's Messiah, do. ; Anthems : Open we the Gates ; Unto Thee, O my Strength ; We will rejoice ; O give Thanks ; Te Deum in G ; Hymns, Chants, Kyries, etc. ; Songs.

DIZI, FRANÇOIS JOSEPH, born at Namur, France, Jan. 14, 1780, died in Paris, November, 1847. Harpist, son and pupil of a professor of the violin. He went to London, where Sébastian Érard, then the most celebrated manufacturer of harps and pianofortes in England, became his patron and found him pupils. He lived there thirty years as virtuoso and composer, and



## DJAMILEH

made several improvements in harp mechanism. In 1830 he went to Paris, and became a member of the firm of Pleyel, manufacturers of harps, but in this venture he was unsuccessful. Works: Grande sonate (London); Air Saxon, de Cramer, varié (Paris); Douze exercices ou fantaisies pour la harpe à deux rangs de pédales, première et deuxième suites (Paris); French romances, English and Italian airs with variations for harp (Paris).—Fétis; Biog. nat. de Belg., vi. 84; Mendel, Riemann.

**DJAMILEH**, opéra-comique in one act, text by Louis Gallet, music by Georges Bizet, represented at the Opéra Comique, Paris, May 22, 1872. The subject of the libretto is derived from Alfred de Musset's poem, "Namouna." Djamiléh, concubine or slave of Haroun, who changes his mistress every month, conceives for her master a violent passion, which he does not return. She persuades the slave merchant to present her anew in disguise, and at last Haroun, touched by her ardour and obstinacy, decides to love her.

**DOBLHOF-DIER, KARL VON**, born in Vienna, July 13, 1762, died there in 1836. He studied under Albrechtsberger and Salieri, and in 1810 retired from business to devote himself to music. After his death his manuscript compositions came into the possession of Kiesewetter, who bequeathed them to the Imperial Library of Vienna. Works: Masses; Choruses; Hymns, and other church music.—Fétis; Mendel.

**DOBRZYNSKI, IGNACY**, born in the province of Volhynia, Russia, in 1777 or 1778; died in Warsaw in 1841. He was first violin, for eighteen years, at Romanof, in the orchestra of the Senator Iliński, for whom he wrote the music of several operas and ballets; professor at Winnica, subsequently at Krzemieniec; settled in Warsaw, where his son held a musical position. He was renowned for his characteristic Polonaises, to which he gave a rhythm and a finish which made them strictly national.—Fétis; Supplément, i. 273; Sowinski, 150.

**DOBRZYNSKI, IGNACY FELIX**, born at Romanof, Volhynia, Feb. 25, 1807, died in Warsaw, Oct. 18, 1867. Pianist, son and pupil of Ignacy Dobrzynski, for the violin and pianoforte, and pupil of Elsner in harmony and counterpoint. He became the intimate friend of Chopin, also Elsner's pupil, and his music partook of the same style, his *Pieśni Sielskie*, or *Mélodies villageoises*, being peculiarly characteristic. In 1845–46 he gave concerts in Berlin, Leipsic, and other cities in Germany, playing his own music; he was at one time conductor of the opera in Warsaw. Works: Symphony in C minor (2d prize, Vienna Concours, 1838); Three quartets for two violins, viola and bass; two quintets for two violins, viola, two violoncellos, op. 38, 40; One sextet for two violins, viola, two violoncellos and double-bass, op. 39; Trio for pianoforte, violin and violoncello, op. 17; Sonata for pianoforte and violin; Les larmes, Nocturne for pianoforte and violin. He wrote also an opera, *Monbar*, the overture to which, together with several of the principal parts, was played at Leipsic and Dresden in 1845 and 1846; and many mazurkas, nocturnes, and songs with pianoforte accompaniment.—Fétis; do., Supplément, i. 273; Sowinski, 151; Mendel; Riemann.

**DOCH DER HERR VERGISST DIE SEINEN NICHT**, arioso for contralto in Mendelssohn's *Paulus*, Part I.

**DOCHE, JOSEPH DENIS**, born in Paris, Aug. 22, 1766, died at Soissons, July 20, 1825. Dramatic composer; chorister at the cathedral of Meaux at the age of eight, he learned music under the direction of Guignet; maître de chapelle of the Cathedral of Constance at the age of nineteen, remaining there until the Revolution, when he entered the orchestra of the Vaudeville Theatre (1794) as violinist, and subsequently as violoncellist and double-bass player. He became assistant-conductor of that orchestra in 1810, and chef d'orchestre from 1815 to 1823. He composed a number of new airs

for the vaudevilles played at that theatre; the best known of these were: *Fanchon la Vielleuse*, *The Romance of Santeuil*, that of *Gentil Bernard*, etc. He wrote the opéras-comiques, *Les trois Derville* (1818), refused at the *Théâtre Feydeau*; *Les deux sentinelles* (1803), and several operettas played at minor theatres, among which was *Point de bruit*, *Théâtre de la Porte-Saint-Martin*, 1804. He published collections containing his popular romances, entitled: *Recueil contenant quarante airs et romances, avec accompagnement de guitare*, op. 4; *Trois recueils de romances*; *Rondeau Italien*; *Collection de romances et chansons de L. P. Ségur l'aîné avec des airs nouveaux et accompagnement de piano*.—Fétis; do., *Supplément*, i. 274; Mendel.

DOCH, WEICHET, IHR TOLLEN, bass aria in A major, with accompaniment of flute, strings complete, and continuo, in Johann Sebastian Bach's cantata for Domin. 16 post Trinit., "Liebster Gott, wann werd' ich sterben;" published separately, with additional accompaniments by Robert Franz, by F. Whistling, Leipsic, 1860.

DOCTEUR CRISPIN, LE. See *Crispino e la Comare*.

DOCTEUR MAGNUS, LE, opera in one act, text by Cormon and Michel Carré, music by Ernest Boulanger, represented at the Opéra, Paris, March 9, 1864. Dr. Magnus is a zealous preacher, whose nephew Daniel, a young German student, gets him into no end of trouble by his pranks.

DOCTEUR MIRACLE, LE, opérette in one act, text by Léon Battu and Ludovic Halévy, music by Lecocq and Bizet, represented at the Bouffes Parisiens, April, 1857. Each of the composers wrote a score to the same text on the occasion of a competition opened by Offenbach, and the jury awarded the prize to them equally. The two scores were played successively.

DOCTEUR MIROBOLAN, LE, opéra-comique in one act, text by Cormon and Trianon, music by Eugène Gautier, represented at the Opéra Comique, Paris, Aug. 28,

1860. The subject is from "*Crispin médecin*," a comedy by Hauteroche, given at the Hôtel de Bourgogne, 1673.

DOCTEUR OX, LE, opéra-bouffe in three acts, text by Philippe Gille and Mortier, music by Offenbach, represented at the Variétés, Paris, Jan. 26, 1877. The subject is from Jules Verne's story of the same title.

DOCTEUR PYRAMIDE, LE, opéra-comique in one act, text by Braud and Jalabert, music by Haring, represented at Toulouse, January, 1877.

DOCTEUR ROSE, LE, opéra-bouffe in three acts and four tableaux, text by Émile de Najac, music by Federico Ricci, represented at the Bouffes Parisiens, Feb. 10, 1872. Scene in Venice. Plot original.

DOCTEUR SANGRADO, LE, opéra-comique in one act, text by Anseaume, music by Duni and Laruelle, represented at the Opéra Comique, Paris, Feb. 13, 1758. Subject from "*Gil Blas*."

DÖHLER, THEODOR, born in Naples, April 20, 1814, died in Rome, Feb. 21, 1856. Pianist, pupil of Benedict, afterwards in Vienna of Czerny on the pianoforte, and of Sechter in composition; at the age of seventeen he obtained a position as virtuoso to the Duke of Lucca, whom he accompanied on several journeys, and in 1836 he made a concert tour through Germany, visited Florence and Bologna in 1837, Paris in 1838, London and Holland in 1839, obtaining everywhere a brilliant success. Having returned to Italy, he started for Holland again on invitation, gave concerts at Amsterdam, Rotterdam, and Utrecht, then at Brussels, and after another sojourn at Lucca of about two years, revisited Germany, whence he went to Copenhagen in 1843, and finally to Russia, where he stayed two years; in 1846



married the Princess Tscheremeteff, and settled in Italy, abandoning music as a profession. Works: Concerto, op. 7; 12 fantasies on different operatic themes; 10 nocturnes; *Thèmes variés, études, caprices, rondos, etc.*—Fétis; Mendel; Riemann.

**DOLES, JOHANN FRIEDRICH**, born at Steinbach, Meiningen, April 21, 1715, died at Leipsic, Feb. 8, 1797. Church composer, pupil of Bach, and in 1744–56 cantor at Freiberg; then for thirty-three years at the Thomasschule, and musical director at the two principal churches in Leipsic. His style was popular and utterly different from that of his master. Works: *Neue Lieder von Fuchs* (Leipsic, 1750); *The 46th Psalm* (ib., 1758); *Melodien zu Gellert's geistlichen Oden* (ib., 1762); *Vierstimmiges Choralbuch* (ib., 1785); *Cantata on Gellert's Ich komme vor dein Angesicht*, for 4 voices, and orchestra (ib., 1790); *Singbare und leichte Choralvorspiele* 1st—3d book (ib., 1795); do. 4th book (1796); do. 5th book (1797). In manuscript: *The Passion*, oratorio; *Passion-Music* according to St. Mark; do., according to St. Luke; *Psalms* 12, 16, 24, 33, 81, 84, 85, 100, 111; *Two masses*; *Magnificat*; *Kyrie and Gloria*; *Salvete vos*; *Motets*. His son and pupil, Johann Friedrich (born at Freiberg, May 26, 1746, died at Leipsic, April 16, 1796), was a distinguished amateur pianist, and bass singer. He composed a concerto, several sonatas and solos for pianoforte, besides Langbein's "*Poststationen des Lebens*."—*Allgem. d. Biog.*, v. 312; Fétis; Mendel; Schilling.

**DOLEŽÁLEK, JOHANN EMANUEL**, born at Chotěboř, Bohemia, died in Vienna, July 6, 1858. Pianist; attracted attention in Prague about 1814 by his playing, and the originality of his Bohemian songs, published in 1812. He then settled in Vienna, where he rapidly took his place as one of the favorite teachers of singing and the pianoforte. Works: 12 *écossaises* for two violins, 2 clarinets, 2 horns, flute, two bassoons, and bass; 9 variations on a

theme of Sargines, for pianoforte; *Variations on a theme from the ballet Der Fassbinder*; Several collections of *allemandes, écossaises*, and waltzes for pianoforte; 2 Russian marches, for do.—Fétis.

**DOLORI DI MARIA SEMPRE VERGINE, I, ossia la Vergine addolorata**, oratorio, by Alessandro Scarlatti.

**DOLOROSA**, *Liederencyclus*, by Adolph Jensen, op. 30.

**DOMBROWSKI, HENRI**, born at Zwiniacz, Russia, in 1838, still living, 1888. Pianist, pupil of Liszt. After finishing his musical education he visited Russia, Italy, Spain, and France professionally, and finally settled in Paris. Works: *Le 26 Novembre*; *Chant magyare*; *Saltarella*; *Les contrastes*; *Étude de genre*; *Romances sans paroles*; *Grande Polonaise*; *Polonaise historique*; *Marche des Tartares*; *Impressions de voyage*; *Conte de salon*; *Soirées de Versailles, etc.* He has sometimes published under the name Ary de Bogota.—Fétis, *Supplément*, i. 275.

**DOMINICETI, CESARE**, born at Desenzano, Italy, July 12, 1821, died at Sesto di Monza, June 20, 1888. Dramatic composer. Works—Operas: *I vegli usi di città*, Desenzano, 1841; *Due mogli in una*, Milan, 1853; *La maschera*, text by Guidi, Milan, March 2, 1854; *Morovico*, Milan, December, 1873; *Il lago delle fate*, text by Zanardini, Naples, May 18, 1878; *L'ereditaria*, text by Zanardini, Milan, Feb. 19, 1881.—Riemann.

**DOMINO AZUL, EL** (*The Blue Domino*), Spanish opera in three acts, music by Arrieta, represented in Madrid, 1852.

**DOMINO NERO, IL** (*The Black Domino*), Italian opera, music by Rossi, represented at Milan, 1849. The libretto is an adaptation of the French *Le Domino Noir*.

**DOMINO NOIR, LE** (*The Black Domino*), opéra-comique in three acts, text by Scribe, music by Auber, first represented in Paris, Dec. 2, 1837. The libretto, the scene of which is laid at a masked ball in Madrid, is one of Scribe's best, and the composer's



## DOMNICH

musical setting is full of grace and melody. Among the best of its numbers are the two romances: "Le trouble et la frayeur," and "Amour, viens finir mon supplice"; the couplets, "Une fée, un bon ange," and "S'il est sur terre;" the airs "D'où venez-vous, ma chère," and "Ah! quelle nuit!" and the song and chorus, "Heureux qui ne respire." In the original representation



Laure Damoreau as Angèle.

the part of Angèle was sung by Mme Laure Damoreau, who made it one of her most successful parts, and that of Horace by the celebrated tenor, Roger.—Larousse, vi., 1069; Hanslick, *Mod. Oper*, 134.

**DOMNICH, HEINRICH**, born at Würzburg, March 13, 1767, died in Paris, June 19, 1844. Virtuoso on the horn, pupil of his father, who was also an eminent horn player in the service of the bishop of Würz-

burg. In his twelfth year he appeared at court, and played concertos of his own composition; he then entered the service of the Count von Eltz, at Mainz, and thence went to Paris, where he studied under Punto, and becoming a celebrity among virtuosi, obtained the first professorship of his instrument at the newly erected Conservatoire, and was decorated by Napoleon I. Having started out from Würzburg without any means, he left a fortune of over a million of francs. Works: 3 concertos for horn, with orchestra; *Symphonie concertante* for 2 horns; 2 collections of romances, with pianoforte, op. 4, and 5; Variations, duets, quartets, etc. His brothers, Jacob (born at Würzburg, 1758, died in America (?) after 1806), and Arnold (born Sept. 29, 1771, died at Meiningen, July 14, 1834), were also eminent and reputed horn players. The former led a wandering life from his thirteenth year, and was last heard of from Philadelphia in 1806; the latter was chamber musician to the Duke of Meiningen, from 1786, for forty-eight years.—*Allgem. d. Biog.*, v. 327; Mendel; Schilling.

**DOM SÉBASTIEN, ROI DE PORTUGAL**, grand opera in five acts, text by Scribe, music by Donizetti, represented at the Académie Royale de Musique, Paris, Nov. 13, 1843. This mournful work, which has been described as a "funeral in five acts," was written in the same year with the gay and sprightly *Don Pasquale*. The libretto, which is lugubrious and absurd, deals with the fatal expedition into Morocco by the Portuguese King, Dom Sebastião in 1578, in which he lost his life. *Zaïda* was sung by Mme Stoltz, who made it one of her best impersonations. The opera had only thirty-two representations.

**DONATI, IGNAZIO**, born at Casal-Maggiore, Lombardy, towards the end of the 16th century, died (probably at Milan) after 1633. Church composer, maestro di cappella of the Accademia di Santo Spirito at Ferrara in 1619; was called in the same capacity to his native town in 1624, and to



the cathedral of Milan in 1633. Works: *Sacri concensus* a 1, 2, 3, 4, e 5 vucum (Venice, 1612); *Le Fanfaluche*, madrigali a 3, 4, e 5 voci (ib., 1615); *Concerti ecclesiastici*, op. 2 (ib., 1617); do., op. 4 (ib., 1619); *Messe* a 4, 5, e 6 voci piene e concertate (ib., 1626); *Motetti* a 5 voci concertati, etc. (ib., 1626); do., op. 6 (ib., 1627); *Motetti* a voce sola col basso per l'organo (ib., 1628); *Salmi Boscherecci* a sei, op. 9 (ib., 1629).—Fétis.

**DONATO** (Donati), **BALDASSARE**, born about 1530 (1510?), died in Venice, June, 1603. Madrigal composer, maestro di cappella of San Marco, Venice. He was first a singer in the choir, whence he was promoted on account of merit as a composer to be maestro di cappella of the lesser choir; but this was suppressed in 1565 and Donato became once more a choir singer. In 1590 he succeeded Zarlino as maestro of the main choir. Works: *Il primo libro di canzonette villanesche alla Napoletana* a quattro (Venice, 1551; 2d ed., 1555); *Motetti*, 1 libro, a 5, 6, 8 voc. (Venice, 1599); *Madrigali* a cinque, sei, sette e otto voci, lib. 2 (Venice, 1559); *Madrigali* a cinque e sei voci, etc., lib. 1, (1560); *Madrigali* a cinque voci, lib. 4 (1567; dates of the other three not known); *Madrigali* a 4 voci, lib. 1, 2 (Venice, 1568). Some of his madrigals for 4 voices are found in the collection entitled: *La eletta di tutta la Musica intitolata Corona di diversi*, etc., Zorzi, lib. 1 (Venice, 1569). His madrigal: *Chi la gagliarda*, has been arranged by Oliphant, as: *All ye who music love*.—Fétis; Mendel; Schilling; Riemann.

**DON BUCEFALO**, Italian opera buffa, in three acts, music by Antonio Cagnoni, represented at the Teatro del Rè, Milan, 1847; at the Teatro Carcano, ib., 1849; and at the Théâtre Italien, Paris, Nov. 9, 1865. Don Bucefalo is a musician who imagines himself a great composer. He converts a troupe of villagers into opera singers and tries to teach them their respective parts, wholly unconscious of an

intrigue between Rosa, his prima donna, who passes as a widow, the gouty Marco Bomba, and a young count; and he is plunged into despair when her real husband appears and, carrying her off, breaks up all his plans. This amusing work was very successful in Italy.

**DON CARLOS**, opera in five acts, text by Méry and Camille du Locle, music by Verdi, represented at the Opéra, Paris, March 11, 1867; and at Her Majesty's Theatre, London, June 4, 1867. The subject is the morbid, impulsive son of Philip II. of Spain, engaged to Elizabeth of France, who subsequently became his step-mother, and whose conduct so exasperated his father that he had him placed under arrest and finally transferred to the prison at Madrid, where he died in 1568, at the age of twenty-three. The libretto is founded on Schiller's drama of the same title. The original cast in Paris was as follows:

Philip II. ....	M. Obin.
Don Carlos ....	M. Morère.
Marquis de Posa.....	M. Faure.
Grand Inquisitor.....	M. Belval.
Monk .....	M. David.
Elizabeth de Valois.....	Mme Sass.
Princess Epoli.....	Mme Gueymard.
Page.....	Mlle Levieilli.

The same subject had been previously treated in *Don Carlo*, Italian opera, text by Giacchetti, music by Pietro Bona, Milan, 1847; *Don Carlo*, text by Beninzoni, after Alfieri's "Filippo," music by Ferrari; *Don Carlos*, opera seria in three acts, text by Tarantini, music by Costa, Her Majesty's Theatre, London, June 20, 1844; *Don Carlos*, Italian opera, music by Vincenzo Moscuzza, Teatro San Carlo, Naples, May 25, 1862.—Hanslick, *Moderne Oper*, 243.

**DON CARLOS**, ou la belle invisible (The Invisible Beauty), opera, music by Duplessis, represented at the Théâtre des Élèves de l'Opéra, Paris, 1780. *Don Carlo*, opéra-comique in one act, text by Léger and Tremblay, music by Deshayes, produced at

## DON CÉSAR DE BAZAN.

the Opéra Comique, Paris, Jan. 11, 1800. These two differ in subject from the above.

**DON CÉSAR DE BAZAN**, opéra-comique in three acts and four tableaux, text by Den- nery, Dumanoir, and Chantepie, music by



Galli-Marié.

Massenet, represented at the Opéra Co- mique, Paris, Nov. 30, 1872. The libretto is an adaptation of a romantic drama of the same title, in five acts, by the same authors, represented at the Théâtre de la Porte-Saint- Martin, in 1844. Don César is a character from Victor Hugo's drama, "Ruy Blas." The opera was sung by Bouhy, Lhérie, Neveu, Mme Galli-Marié, and Mlle Priola. For Wallace's Don César de Bazan, see *Maritana*.

**DON CHISCIOTTO.** See *Don Quixotte*.

**DON DESIDERIO**, Italian opera buffa in two acts, text by the Comte Giraud, after the play entitled "L'obligeant maladroit," music by Prince Joseph Poniatowski, rep- resented at Pisa, 1839, at Rome, 1842, and at the Théâtre Italien, Paris, March 16, 1858.

**DON GIOVANNI**, ossia il dissoluto pu- nito (The Libertine Punished), Italian opera buffa in two acts, text by Lorenzo da Ponte (born in Venice, 1749, died in New York, 1838), music by Mozart, first represented at Prague, Oct. 29, 1787. The libretto is in part an adaptation of Molière's "Le festin de pierre" (1665), which in turn derives its subject from "El burlador de Sevilla y convidado de piedra" (1622) by the Spanish

poet Gabriel Tellez, whose pseudonym was Tirso de Molina. Molière's play was pre- ceded by an Italian version by Onofrio Giliberti, "Il convitato di pietra," given at Naples in 1652, and by several French ver- sions which popularized the subject in France. The original of this prince of lib- ertines was Don Juan Tenorio, of Seville, Spain, who attempted the seduction of the governor's daughter. The father, forcing Don Juan to a duel, is slain, and a statue is erected to him in the family vault. One day Don Juan forced his way into the vault and invited the statue to a banquet. To the amazement of the guests, shortly after assembled at the libertine's house, the statue enters the banquet hall, seizes Don Juan, and delivers him to devils, who carry him off to his doom. Mozart's work, called by Naumann the "grandest romantic opera that the history of music can show," was written in Prague in about six weeks after the composer's arrival there. The overture was written the night before its first per- formance. The opera was received with



Lorenzo da Ponte.

rapturous approval at Prague, where the original cast was as follows :

Donna Anna.....	Signora Teresa Saporiti.
Donna Elvira....	Signora Catarina Micelli.
Zerlina.....	Signora Catarina Bondini.
Don Ottavio.....	Signor Antonio Baglioni.
Don Giovanni.....	Signor Luigi Bassi.
Leporello.....	Signor Felice Ponziani.
Masetto and Don Pedro..	Signor Giuseppe Lolli.

## DON

Among the most noted of its numbers are the humorous aria by Leporello, Don Giovanni's rascally valet, "Notte e giorno faticar;" the charming aria of Donna Elvira, "Ah! chi mi dice mai;" the buffo aria of Leporello, "Madamina, il catalogo," com-



Lablache as Leporello.

monly called the Catalogue Song, because in it he catalogues his master's amours; the duet of Don Giovanni and Zerlina, "Là ci darem la mano!"; the song of Don Giovanni, "Finch' han dal vino;" the aria of Zerlina, "Batti, batti, o bel Masetto," sung to her jealous lover; and the trio of Donna Anna, Donna Elvira, and Don Ottavio, famous as the Mask Trio, all in the first act. The second act opens with a duet between Don Giovanni and Leporello, "Eh! via buffone," followed by the trio, as Donna Elvira appears at the window, "Ah! taci ingiusto core." After Don Giovanni's serenade to Zerlina, "Deh! vieni alla finestra," Zerlina consoles the beaten Masetto with the beautiful aria, "Vedrai carino." The second scene opens with a strong sextet followed

by an air by Leporello, after which comes the celebrated tenor aria, "Il mio tesoro intanto." The finale is filled up with the statue and banquet scenes, excepting a short scene between Donna Anna and Don Ottavio, in which the former sings the aria, "Non mi dir, bell' idol mio," commonly called the Letter Aria. When Don Giovanni was given in Vienna, May 7, 1788, Mozart wrote for it four new numbers: the air of Leporello, in the second act, "Ah! pietà, signori miei!" the duet between Leporello and Zerlina, "Per queste tue manine;" the aria of Donna Elvira, "Mi tradì quell' alma ingrata!;" and the aria of Don Ottavio, "Dalla sua pace." Don Giovanni was represented, Oct. 12, 1791, in Berlin, but neither there nor in Vienna was it appreciated at first. A French version of Don Juan, text by Thuring and Baillot, music arranged by Kalkbrenner, with changes and intercalations, was given in Paris, at the Académie Impériale de Musique, Sept. 17, 1805; but the original was not performed there until Oct. 12, 1811, when it was sung at the Théâtre Italien. Another and better French version in four acts, text by Castil-Blaze, was given at the Odéon, Dec. 24, 1827; and a third, in five acts, by Castil-Blaze, A. H. Castil-Blaze, and E. Deschamps, at the Académie Royale de Musique, March 10, 1834. In 1866 it was produced concurrently at the Opéra and at the Théâtre Lyrique, with great success. Don Giovanni was first performed in London at the King's Theatre, April 12, 1817; and in New York, at the Park Theatre, May 23, 1826. The centennial anniversary of its first performance was celebrated at Salzburg, Oct. 29, 1887. The subject of Don Juan was first treated musically by Le Tellier, in a vaudeville entitled *Le festin de pierre*, Paris, 1713. This was followed by *Don Juan*, ballet, by Gluck, Vienna, 1761; *Il convitato di pietra*, opera, music by Righini, Vienna, 1777; *do.*, opera, music by Tritto, Naples, 1783; *Don Giovanni*, opera semi-aria, music by Albertini, Venice, 1784; *Don*

Giovanni Tenorio, ossia il convitato di pietra, opera, music by Gazzaniga, Bergamo, 1788; Don Giovanni, ossia, etc., opera, music by Fabrizi, Faenza, 1788; Il dissoluto punito, opera, music by Raimondi, Rome, about 1818; Don Juan Tenorio, opera, by Ramon Carnicer, Barcelona, 1818; Il convitato di pietra, by Giovanni Pacini, Viareggio, 1832; Don Juan de fantasia, opérette, by Barbier, Paris, 1866; Ein kleiner Don Juan, operetta by Ziehrer, Pesth, 1879; Il nuovo Don Giovanni, operetta by Palmieri, Trieste, 1884.—Dwight's Journal, iii. 41, 46, 49; Hanslick, Moderne Oper, 30; Edwards, Lyrical Drama, i. 42-148; Castil-Blaze, Molière Musicien, i. 189; Engel, Karl, The Legend of Don Juan on the Stage (1887); Freisauff, R. von, Mozart's Don Juan, 1787-1887 (1887); N. Zeitschr. f. Mus. (1887), 481, 485, 494, 505, 518; Rietz, preface to edition of full score, Breitkopf & Härtel (Leipsic, 1871).

DON GREGORIO, ou le précepteur dans l'embarras (The Embarrassed Tutor), opéra-comique in three acts, text by Sauvage and de Leuven, music by the Comte Gabrielli, represented at the Opéra Comique, Paris, Dec. 17, 1859. The plot is derived from the Comte Giraud's comedy, "Le précepteur dans l'embarras." The same subject has been treated by Mosca, in his opera, Don Gregorio in imbarazzo, Italy, about 1813; by Airoidi, in his opera buffa, Don Gregorio nell'imbarazzo, Venice, 1850; and by Donizetti, in *L'Ajo nell'imbarazzo*.

DONIZETTI, GAËTANO, born at Bergamo, Italy, Nov. 29, 1797, died there, April 8, 1848. He began his musical studies at the Liceo in his native town, and then entered the Naples Conservatorio, where he finished under Simon Mayr. He is said also to have studied under Pilotti and Mattei at Bologna. His first opera, Enrico di Borgogna, was brought out at Vienna in 1818. The success of Zoraida di Granata, brought out at Rome in 1822, was such that it saved the composer from military conscription, and won him the

honour of being carried in triumph and crowned at the Capitol. Donizetti's earlier operas were all imitations of Rossini's style, and, for the most part, very hurriedly and carelessly written. At length, in 1830 he produced Anna Bolena at Milan, a more elaborate piece of workman-



ship than he had hitherto attempted, and the first of his operas to win more than local fame. In *L'elisire d'amore*, Milan, 1832, and especially in *Lucia di Lammermoor*, Naples, 1835, his style showed itself to be fully formed. In 1835 Donizetti visited Paris, where he brought out *Marino Faliero*, at the Théâtre des Italiens, and, five years later, *Lucrezia Borgia*, which he had written in 1834 for Milan. In this work the composer seems at times to have anticipated the more intensely dramatic style of Verdi. During the same year (1840), *Les martyrs*, which in its original Italian form of *Poliuto* had been forbidden by the censorship of Naples, was brought out at the Opéra, *La fille du régiment*, at the Opéra Comique, and *La favorite*, at the Opéra. *Lucia*, *Lucrezia Borgia*, and *La favorite*, may be regarded as Donizetti's best and most successful serious works. Of these three, the second is better known and more highly esteemed in England and America than in France or Germany; *La favorite* owes its high reputation to its fourth act, probably the finest and most dramatic act that the composer ever wrote. But *Lucia* is almost universally recognized as his masterpiece, in spite of some very weak moments in it. Leaving Paris, Donizetti visited Rome, Milan, and Vienna, at which last city he brought out *Linda di Chamounix*, in 1842, and wrote a *Miserere* and an *Ave Maria*, for the Hofkapelle, the strict style of which



## DONIZETTI

was much applauded by German critics. Revisiting Paris in 1843, Donizetti produced *Don Pasquale*, at the Théâtre des Italiens, and *Dom Sébastien*, at the Opéra, the former a great success, the latter a decided failure, albeit probably the composer's most elaborate and carefully written score. *Maria di Rohan*, also an elaborate work, written for Vienna the year before, met with more success. *Catarina Cornaro*, his last opera, made a decided failure at Naples in 1844. *Le duc d'Albe*, discovered a few years ago in a sealed box, and produced with some éclat in Italy, was an early work. During the last years of his life Donizetti was subject to fits of melancholy. He died of a stroke of paralysis. Works—Operas: 1. *Enrico di Borgogna*, Venice, Teatro San Luca, 1818; 2. *Il falegname di Livonia*, ib., 1819; 3. *Le nozze in villa*, Mantua, 1820; 4. *Zoraida di Granata*, Rome, 1822; 5. *La zingara*, Naples, 1822; 6. *La lettera anonima*, ib., 1822; 7. *Chiara e Serafina*, Milan, 1822; 8. *Il fortunato inganno*, Venice, 1823; 9. *Alfredo il Grande*, ib., 1823; 10. *Una follia*, ib., 1823; 11. *L'ajo nell'imbarazzo*, Rome, 1824; 12. *Emilia di Liverpool*, Naples, 1824; 13. *Alahor in Granata*, Palermo, 1826; 14. *Il castello degli invalidi*, Naples, 1826; 15. *Elvida*, ib., 1826; 16. *Il giovedì grasso*, ib., 1827; 17. *Olivo e Pasquale*, Rome, 1827; 18. *Il Borgomastro di Saardam*, Naples, 1827; 19. *Le convenienze teatrali*, ib., 1827; 20. *Otto mesi in due Ore*, Palermo, 1828; 21. *Elisabetta a Kenilworth*, Naples, 1828; 22. *La regina di Golconda*, Genoa, 1828; 23. *Gianni di Calais*, Naples, 1828, Paris, Théâtre Italien, Dec. 17, 1833; 24. *L'esule di Roma*, Naples, 1829; 25. *L'elisire d'amore*, ib., 1829; 26. *Il paria*, ib., 1829; 27. *Il castello di Kenilworth*, ib., 1829; 28. *Il diluvio universale*, ib., 1830; 29. *I pazzi per progetto*, ib., 1830; 30. *Francesca di Foix*, ib., 1830; 31. *Isnelda di Lambertazzi*, ib., 1830; 32. *La romanziera*, ib., 1830; 33. *Anna Bolena*, Milan, 1831; 34. *Fausta*, Naples, 1831; 35. *Ugo, conte di Parigi*, Milan, 1832; 36. *Sancia di Castilla*, Naples, 1832; 37. *Il nuovo Pourceaugnac*, ib., 1832 (there is some doubt as to this opera being really by Donizetti); 38. *Il furioso nell'isola di San Domingo*, Rome, 1833, Paris, Théâtre Italien, Feb. 2, 1862; 39. *Parisina*, Florence, 1833; 40. *Torquato Tasso*, Rome, 1833; 41. *L'assedio di Calais*, 1833; 42. *Lucrezia Borgia*, Milan, Teatro della Scala, 1834; 43. *Rosamunda d'Inghilterra*, Florence, Teatro della Pergola, 1834 (later at Naples as *Eleonora di Guienna*); 44. *Maria Stuarda*, Naples, 1834 (later at Rome as *Buondelmonte*); 45. *Gemma di Vergi*, Milan, 1835, Paris, Théâtre Italien, Dec. 6, 1845; 46. *Marino Faliero*, Paris, Théâtre Italien, 1835; 47. *Lucia di Lammermoor*, Naples, 1835; 48. *Belisario*, Venice, T. della Fenice, Feb. 7, 1836; 49. *Il Campanello di Notte*, Naples, 1836, St. Petersburg, January, 1864; 50. *Betty*, ib., 1836; 51. *Roberto Devereux*, ib., 1836; 52. *Pio de' Tolomei*, Venice, 1837; 53. *Maria di Rudenz*, ib., 1838; 54. *Poliuto*, not performed, Paris, Opéra, as *Les martyrs*, April 10, 1840, and Théâtre Italien, April 14, 1859; 55. *Gianni di Parigi*, Milan, 1839; 56. *Gabriella di Vergi*, ib., 1839 (not performed, but given in Naples, 1844); 57. *La fille du régiment*, Paris, Opéra Comique, Feb. 11, 1840; 58. *La favorite*, ib., Opéra, Dec. 2, 1840; 59. *Adelasia, ossia la figlia dell'arciero*, Rome, 1841; 60. *Maria Padilla*, Milan, 1841; 61. *Linda di Chamounix*, Vienna, Kärnthnerthor Theater, 1842; 62. *Maria di Rohan*, Vienna, 1843; 63. *Don Pasquale*, Paris, Théâtre Italien, Jan. 4, 1843; 64. *Dom Sébastien*, Paris, Opéra, Nov. 13, 1843; 65. *Catarina Cornaro*, Naples, Teatro San Carlo, 1844; 66. *Rita, ou le mari battu* (posthumous), Paris, Opéra Comique, May 7, 1860; 67. *Le Duc d'Albe*, (do.), Barcelona, 1882. Dramatic and other Cantatas: *L'Aristea*, 1823; *I voti de' sudditi*, 1825; *Elvira*, 1826; *Il fausto ritorno*, 1830; *Admete*, 1832; *La morte d'Ugolino*, 1835. Miscellaneous: *Nuits d'été à Pausilippe* (lyric album); *Soirées d'automne à l'Infras-*

cata (6 songs and duets); *Rèveries napolitaines* (6 ballads); *Ispirazioni Viennesi* (5 ariettas and 2 duets); *Les soirées de Paris* (12 canzonets and duets); 7 masses, of which one is a requiem; Several vespers,

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psalma, and motets; 12 string quartets, and some pianoforte music.—Filippo Cicconetti, *Vita di G. Donizetti* (Rome, 1864); Federico Alborghetti and Michelangelo Galli, *Donizetti-Mayr* (Bergamo, 1875); Clément, *Mus. célèbres*, 453; Fétis.

DON JUAN. See *Don Giovanni*.

DON PASQUALE, opera buffa in three acts, text and music by Donizetti, represented at the Théâtre Italien, Paris, Jan. 4, 1843. The plot is derived from an older Italian opera in two acts, *Ser Marc' Antonio*, music by Pavesi, which was represented in Milan in 1811, and in Paris in 1813. Don Pasquale, old and rich, takes it into his head to marry. His friend, Dr. Malatesta, unable to dissuade him, proposes to him to marry his sister Sophronia, a timid, modest girl, he tells him, brought up in a convent. Under this guise he introduces to him a young widow, Norina, the beloved of Don Pasquale's nephew, Ernesto. The old man is captivated and a sham marriage contract is signed. This is no sooner done than Norina drops her assumed modesty and leads the Don such a dance that he is finally glad to take the Doctor's advice and let Ernesto marry her instead. He is too glad of his escape to quarrel with Malatesta when he discovers the plot, and the young couple are united with his blessing. This charming opera, almost unequalled for sparkling gayety and comic situations, was written by Donizetti in three weeks. The exquisite serenade in the third act, "Com'è gentil," is still a favourite with concert singers. The original cast of the opera was as follows:

Norina.....Signora Grisi.  
Ernesto.....Signor Mario.  
Dr. Malatesta.....Signor Tamburini.  
Don Pasquale.....Signor Lablache.

Don Pasquale was played for many years after its first representation as a piece of the present, but for the sake of picturesqueness the characters were finally dressed in the costume of the last century. It was produced in London at Her Majesty's Theatre, June 30, 1843. In 1864 a French version, by Alphonse Royer and Gustave Vaëz, was given in Paris at the Théâtre Lyrique. An English version was given in New York, March 9, 1846; it was first sung there in Italian, Dec. 18, 1849.—*Edwards, Lyrical Drama*, ii. 36.

DON QUIXOTE. The great romance of Cervantes, "El ingenioso hidalgo Don Quixote de la Mancha" (1605-15), has furnished the material for many operas. The earliest appears to have been: *Der irrende Ritter Don Quixote de la Mancha*, text by Hinsch, music by Förtsch, Hamburg, 1690; and next, *Don Quixote*, text by D'Urfey, music by Henry Purcell, London, 1694. These were followed by: *Don Chisciotto in Sierra Morena*, by Conti, Vienna, 1719; *Don Chisciotto alla corte della duchessa*, by Caldara, Vienna, 1727; *Don Chisciotto*, by Padre Martini, Italy, about 1730; by Treu, Breslau, 1727; by Holzbauer, Mannheim, 1755; by Picciuni, Naples, 1770; *Don Chisciotto alle nozze di Gamazzo*, by Salieri, Vienna, 1771; *Don Chisciotto della Mancia*, by Paisiello, Naples, 1769; *Don Quixote*, German opera, by Schack, Vienna, 1792; by Hubatschek, Hermannstadt, about 1792; by Dittersdorff, Oels, 1795; *Don Chisciotto*, Italian opera, by Tarchi, Paris, 1791; by Generali, text by Rossi, Milan, 1805; by Miari, Venice, about 1810; by Manuel Garcia, New York, 1827; by Mercadante, Cadiz, 1829; by Mazucato, Milan, 1836; by Lucantoni (ballet), Milan, 1845; by Luigi Ricci, Jr., Venice, 1881; *Don Quichotte chez la duchesse* (ballet), text by Favart, music by Boismortier,

Paris, 1743; *Don Quixote*, by Macfarren, London, 1846; *Ritter Don Quixote*, by Spindler, about 1790; *Die Abenteuer des Ritters Don Quixote de la Mancha*, by Seidel, Berlin, 1811; *Le nouveau Don Quichotte*, by Champein, text by Boissel, Paris, 1789; a Polish opera, similar title, by Moniuszko, Wilna, 1847; *Don Quichotte et Sancho*, by Clapisson, Paris, 1847; *Don Quichotte et Sancho Pansa*, by Hervé, Paris, 1848; *Don Quichotte*, by Ernest Boulanger, text by Barbier and Carré, Paris, 1869; *Don Quixote*, by Frederic Clay, London, 1875; *Don Quixotte*, operetta, by Roth and Weinzierl, Vienna, 1879.

**DON QUIXOTE**, characteristic composition for orchestra, by Anton Rubinstein, op. 87. Published by Senff (Leipsic).

**DON RODRIGO**. See *Cid*.

**DONNA BIANCA D'AVENELLO, LA**. See *La Dame blanche*.

**DONNA DEL LAGO, LA** (The Lady of the Lake), Italian opera in two acts, text by Tottola, music by Rossini, first represented at the Teatro San Carlo, Naples, Oct. 4, 1819; in London, King's Theatre, Feb. 18, 1823; in Paris, Sept. 7, 1824; in New York, Nov. 28, 1833. Subject from Walter Scott's "Lady of the Lake." The leading part, Elena, was written for Mlle Colbran, who sang it with striking success. In this work Rossini introduced for the first time a military band on the stage. Much of the music of the *Donna del Lago* was afterwards transferred to *Robert Bruce*. A French version, *La dame du lac*, in four acts, text by d'Épagny, Auguste Rousseau, and Horace Raisson, with the music arranged by Lemièrre de Corvey, was given at the Odéon, Paris, Oct. 31, 1825. The *Knight of Snowdon*, English opera, music by Henry Rowley Bishop, London, 1811, deals with the same subject.—Edwards, *Prima Donna*, i. 164; Clément and Larousse, 233.

**DONNA DIANA**, comic opera, text by Wittkowski, music by Heinrich Hofmann, first represented at the Royal Opera House, Berlin, Nov. 15, 1886. Subject from Agus-

tin Moreto's comedy, "Desden con el desden (Disdain met with Disdain), which was adapted for the French stage by Molière as "La princesse d'Élide," for the Italian by Carlo Gozzi as "La principessa filosofa, o il contravveleno," and for the German by Joseph Schreyvogel as "Donna Diana."—Leipsic Signale (1886), 1078.

**DONNA DI SPIRITO, LA** (The Woman of Genius), Italian opera buffa, music by Piccinni, represented at Naples, about 1770.

**DONNE DISPETTOSE, LE** (The Spiteful Women), Italian comic opera, music by Piccinni, represented at the Teatro Fiorentino, Naples, 1754. Piccinni made his début as a composer with this work, after twelve years' study in the Conservatorio.

**DONNEZ POUR UNE PAUVRE ÂME**. See *Prophète*.

**DONT, JAKOB**, born in Vienna, March 2, 1815, still living, 1888. Violinist, son of the violoncellist Josef Valentin Dont (1776–1833), pupil of Böhm and Hellmesberger, the elder, at the Conservatorium in Vienna, where he entered the orchestra of the Burgtheater in 1831, and the imperial Court orchestra in 1834. He distinguished himself as a solo and quartet player, and was much esteemed as a teacher. He has been since 1873 professor at the Conservatorium. His compositions, numbering about 50 works, and comprising concertos, solos, variations, quartets, etc., were most favourably commented upon by Spohr.—Fétis; Mendel; Riemann.

**DOPPEL-SINFONIE**. See *Irdisches und Göttliches im Menschenleben*.

**DOPPLER, (ALBERT) FRANZ**, born at Lemberg, Galicia, Oct. 1, 1821, died at Baden, near Vienna, July 27, 1883. Having finished his musical education in Vienna, and made a concert tour with his brother Karl, he became first flute at the theatre of Pesth, where he began to compose. In 1858 he was engaged for the Vienna Hofoper. Works: Benjowski, Polish opera given in 1847; Ilka, Hungarian



opera, 1849; *Afanasia*; *Wanda*, Polish opera, 1851; *Erzébeth* (with his brother Karl and with Erkel); *Die beiden Husaren*, Hungarian comic opera, 1853; *Judith*, German opera, Vienna, 1870; overtures, ballets, and other music.—Wurzbach, *Biogr. Lex.*, iii. 372; Mendel, iii. 214; Fétis, iii. 46; Supplément, i. 277; Sowinski, 160.

DOPPLER, KARL, born at Lemberg in 1826, still living, 1888. Studied under his father and his brother, Franz Doppler. After a concert tour he became conductor at a theatre in Pesth. Works: *Das Lager der Grenadiere*; *Der Sohn der Wüste*, Hungarian operas given in 1852 and 1854; ballets and pieces for the flute.—Mendel; Fétis; Wurzbach, *Biogr. Lex.*, iii. 372; Sowinski, 160.

DORATI, (Doratus) NICOLÒ, Venetian composer of madrigals, lived in the second half of the 16th century. Works: *Madrigali a cinque, sei e sette voci*, lib. 1-2 (1559); *Madrigali a cinque voci*, lib. 1, 2, 3, 4 (Venice, 1567).—Fétis; Mendel, iii. 215; *Ergänz.*, 91.

DORFBARBIER, DER (The Village Barber), German Singspiel, music by Johann Adam Hiller, represented at Leipsic, about 1770; opera, music by Neefe, Leipsic, 1772; music by Johann Schenck, Vienna, 1796; music by Ludwig Seidel, Berlin, 1817. See *Barbier de village*.

DORFJAHRMARKT, DER (The Annual Village Fair), German operetta, music by Georg Benda, 1776.

DÖRING, KARL HEINRICH, born in Dresden, in 1834, still living there, 1888. Instrumental and vocal composer, pupil at the Conservatorium of Leipsic, 1852-55, then of Hauptmann and Lobe in counterpoint and composition; taught music at Leipsic until 1858, when he returned to Dresden, and became a professor at the Conservatorium there. He has composed masses and other church music, pianoforte pieces, and songs, and is also an able writer on music.—Mendel.

DORLE, French musician of the early part of the 16th century. He was the au-

thor of motets found in Attaignant's collections, especially in: XII. motets à quatre et cinq voix, etc. (1529).—Fétis, iii. 47.

DORN, HEINRICH (LUDWIG EGMONT), born in Königsberg, Nov. 14, 1804, still living, 1888, in Berlin. He studied law at the Königsberg University, and after visiting Leipsic, Dresden, Prague, and Vienna, settled at Berlin, where he



pursued his musical studies under Zelter, Berger, and Klein. He produced an opera at Berlin with success; was appointed conductor of the theatre in Königsberg, and filled a like position in 1829-32, in Leipsic, where he instructed Schumann in counterpoint. After a short engagement at a Hamburg theatre, he succeeded Wagner as conductor in Riga, and in 1843 was called to Cologne, where he founded in 1845 the Rheinische Musikschule. In 1849 he became conductor of the Berlin Royal Opera, from which he was retired on a pension with his colleague, Wilhelm Taubert, at the beginning of 1869, to make way for Karl Eckert. He received the title of Königlicher Professor, and has since been engaged in teaching and writing. In 1876 he celebrated the fiftieth anniversary of the beginning of his career as a composer. He has published an autobiography. Works—Operas: *Die Rolandsknapen*, performed at Berlin in 1826; *Der Zauberer*, melodrama, ib., 1827; *Die Bettlerin*, Königsberg, 1828; *Abu Kara*, Leipsic, 1831; *Das Schwärmermädchen*, ib., 1832; *Der Schöffe von Paris*, Riga, 1838; *Das Banner von England*, Riga, 1841; *Die Nibelungen*, Weimar, 1854, his most successful production; *Ein Tag in Russland*, comic opera, 1856; *Der Botenläufer von Pirna*, 1865; *Gewitter bei Sonnenschein*, operetta, 1869; *Amor's Macht*,



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ballet, Leipzig, 1830; *Missa pro defunctis*, performed at Berlin in 1851; Church music; Cantatas, symphonies, songs, and other pieces for orchestra and for pianoforte.—Dorn, *Aus meinem Leben* (Berlin, 1870, 2 vols.); Mendel; Fétis; do., *Supplément*, i. 278; Riemann.

**DORNRÖSCHEN**, German opera, music by Ferdinand Langer, represented at the Stadttheater, Hamburg, March 18, 1886. It was conducted by the composer and had a signal success.

**DOROTHY**, comic opera, music by Alfred Cellier, represented at the Gaiety Theatre, London, Sept. 25, 1886.

**DORS, CHER ENFANT**. See *Blanche de Provence*.

**DORUS, VINCENT JOSEPH LOUIS VAN STEENKISTE**, called, born at Valenciennes, March 1, 1812, still living, 1888. Virtuoso on the flute, pupil at the Paris Conservatoire, from 1812, of Guillou; won the second prize in 1826, and the first in 1828. He was a member of the Variétés orchestra in 1828–30, and of that of the Opéra in 1834–61; member of the Société des Concerts du Conservatoire, and musician to the Emperor; succeeded Tulou as professor of the flute at the Conservatoire, in 1858; and was first flute at the Académie de Musique. Works: *Échos des lagunes*, solo pour flûte; sixteen airs variés; *Fantaisies et mélanges sur des mélodies de Donizetti* (Mainz); *Variations sur une Tyrolienne de Weber*; *Cretly*, valse suisse; *Marches des chasseurs de Lutsow*, with Herz; and other music.—Fétis; Larousse; Mendel.

**DOT, LA** (*The Dowry*), comedy in three acts, text by Desfontaines, music by Dalayrac, represented at the Italiens, Paris, Nov. 21, 1785. The libretto is clever, and the music sprightly and pleasing. The overture is one of the best by the composer.

**DOT DE SUZETTE, LA** (*Suzette's Dowry*), opéra-comique in one act, text by Dejaure, from a romance by Fiévée, music by Boieldieu, represented at the Théâtre Fa-

vart, Paris, Sept. 6, 1798. This little work was a success, having had more than fifty representations. The part of Suzette was charmingly sung by Madame Saint-Aubin.—Pougin, *Boieldieu*, 55.

**DOTZAUER, JUSTUS JOHANN FRIED-**



**RICH**, born at Hasselrieth, near Hildburghausen, Jan. 20, 1783, died in Dresden, March 6, 1860. Violoncellist, studied the pianoforte under Heuschkel, violin under Gleichmann, and compo-

sition under Rüttinger, all in Hildburghausen, where also Hessner gave him his first violoncello lessons. His love for this instrument caused him to be sent to Meiningen, where he made such progress under Krieger, that he was engaged for the court orchestra in 1801–5. Thence he went to Leipzig, and in 1806 to Berlin, where Bernhard Romberg influenced him much. In 1811 he joined the royal orchestra in Dresden, and excepting concert tours in Germany and the Netherlands, lived there until his death, composing, playing, and teaching. Among his pupils were his son, Louis Ludwig Dotzauer, Karl Schuberth, Drechsler, and Kummer. Works: *Graziosa*, opera performed at Dresden in 1841; *Mass*; *Symphony*; *Overtures*; *Duets and quartets*; *Concertos for violoncello and orchestra*; *Exercises, variations, sonatas, and other pieces for violoncello*; *Waltzes for pianoforte*; and an excellent violoncello method.—Allgem. d. Biogr., v. 365; Mendel; Fétis; Grove.

**DOUAY** (Douai), **ÉMILE**, born in Paris about 1802, died (?). Dramatic composer, pupil of Reicha in harmony and counterpoint. When the Théâtre du Gymnase was opened, in 1822, he became first violinist, and in 1823 assistant chef d'orchestre. He brought out: *Une bonne mère*, opera, in 1822, and *Une aventure de Faublas*, opera,

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in 1823. In 1827 he became solo violinist ; in 1831 retired from that theatre and from public life, and was not heard of until 1843, when he brought out an overture, *Geneviève des Bois*, and a symphonic poem, *La création, la vie et la destruction*, at a concert hall in Paris, with his own orchestra. These works were much criticised and, though they showed him to be a clever composer, failed to interest the general public. He then went to Germany, and on his return to Paris spent three years in composing two more orchestral pieces with chorus and solos : *Christophe Colomb* and *La mer, ou une voix dans l'orage*, which were performed at the *Salle Ventadour*. He afterwards brought out *Jeanne (d'Arc)*, musical trilogy for full orchestra, chorus, and solos, and *La chasse royale, légende de la Forêt de Fontainebleau*, with orchestra, chorus, and solo. None of these compositions were successful, although they attracted much notice. He was violinist at the *Théâtre Italien*, and later wrote an overture, and a symphony for the concerts of the *Jeunes Artistes du Conservatoire* under *Pasdeloup*, and a musical *Héroïde* for one voice and orchestra entitled *Homère*.—Fétis, iii. 50 ; Supplément, i. 278 ; Mendel.

DOUAY, GEORGES, born in Paris, Jan. 7, 1840, still living, 1888. Amateur dramatic composer, pupil of *Duprato*. His operas and musical sketches have been played at all the minor theatres and cafés-chantants of Paris. Works : *La fleur du Val-Suzon*, opéra-comique, played at the *Théâtre Lyrique*, 1862 ; *La barbe de Bétasson*, *Jérôme Pointu*, and *Les amoureux de Fanchon*, 1864 ; *Les crêpes de la marquise*, 1865 ; *Les gammes d'Oscar*, and *Vaunavet l'empailleur*, 1866 ; *Un bureau de nourrices*, and *L'écaillère africaine*, 1867 ; *Un Merlan frit*, *Le double Piège*, 1868 ; *Ce bon roi Dagobert*, 1869 ; *La première Escarmouche*, 1870 ; *Le phoque à ventre blanc*, and *Crème fouettée*, 1871 ; *Le petit Vert-Vert*, *Le garnisaire*, *Le pommier des amours*, *Le trésor de la tante Béchu*, *Le tonneau de Mig-*

*nonne*, 1872 ; *La tunique fatale*, 1873 ; *Le piège*, 1874 ; *Le hanneton de la châtelaine*, *Les valets modèles*, *Les mules de Suzette*, *Oh c' Paladin*, 1875 ; *Un trio d'affamés*, *Le pays des bijoux*, 1876.—Fétis, Supplément, i. 279.

DOUBLE ÉPREUVE, LA. See *Colinette à la Cour*.

DOUCE JOUVENCELLE. See *Zampa*.

DOURLIN, VICTOR (CHARLES PAUL), born at Dunkirk, Nov. 3, 1780, died in Paris, January, 1864. Dramatic composer, pupil at the *Paris Conservatoire* from 1797 ; studied the pianoforte under *Mozin*, harmony under *Catel*, and counterpoint under *Gossec*, winning the second grand prix in 1804, and the grand prix de Rome in 1805. Before leaving Paris he brought out an opera, *Philoclès* ; and he sent to the Institut, from Rome, in 1808, a *Dies iræ*. He was assistant professor of harmony and accompaniment in 1812–16, and professor in 1816–42. Works : *Philoclès*, opéra-comique, *Opéra Comique*, Paris, 1806 ; *Linée, ou la mine de Suède*, do., *Théâtre Feydeau*, 1808 ; *La dupe de son art*, do., ib., 1809 ; *Cagliostro* (with *Reicha*), do., ib., 1810 ; *Plus heureux que sage*, do., ib., 1816 ; *Le frère Philippe*, do., ib., 1818 ; *Marini*, do., ib., 1819 ; *Vente après décès*, 1821 ; *Le petit souper*, 1822 ; Sonatas for pianoforte op. 1 ; *Fantaisie sur la romance de Bélisaire* ; First concerto for pianoforte, op. 3 ; Trio for pianoforte, violin, and bass, op. 4 ; Three sonatas with flute, op. 9 ; sonata for four hands, op. 10. He published also several didactic works.—Fétis, iii. 50 ; do., Supplément, i. 279 ; Mendel.

DOUTE DE LA LUMIÈRE. See *Hamlet*.

D'OÙ VENEZ-VOUS, MA CHÈRE ? See *Le Domino Noir*.

DOVE SONO. See *Le Nozze di Figaro*.

DOWLAND, JOHN, born in Westminster, London, in 1562, died in 1626. Luttist, one of the musicians who harmonized the psalm tunes published by *Este* in 1592. In 1584 he visited France, Germany, and

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Italy; on his return to England he took, in 1588, the degree of Mus. Bac. at Oxford, and in 1592 at Cambridge. In 1597 he published the *First Book of Songes or Ayres of four parts, with Tableture for the Lute*, of which four other editions were published, in 1600, 1603, 1608, and 1613; and in 1844 it was printed in score by the Musical Antiquarian Society. Soon after its publication, he became lutist to Christian IV., King of Denmark, and while in that country he published: *Second Booke of Songes or Ayres of 2, 4 and 5 parts*. . . . Also an Excelent lesson for the Lute and Base Viol, called Dowland's adew; for Master Oliuer Cromwell (London, 1600). He was still in Denmark in 1602, and published: *The Third and last Booke of Songes or Ayres, etc.* He returned to England in 1605, made another visit to Denmark, and finally settled in England in 1609. In 1612 he was lutist to Lord Walden, and in 1625 one of the six lutists in the service of the king. Works: *Lachrymæ or Seven Teares, figured in seaven passionate Pavans, etc., set forth for the Lute, Viols or Violina, in five parts* (1605). The first pavan of these seven is the one known as *Lachrymæ*, spoken of by the dramatists of that period. He published a translation of Andreas Ornithoparcus's treatise, *Micrologus*, in 1609. A *Pilgrime's Solace*, wherein is contained *Musicall Harmonie of 3, 4 and 5 parts, to be sung and plaid with Lute and Viola*, was published in 1612. Shakespeare celebrates his skill upon the lute in one of the sonnets of his "*Passionate Pilgrim*" (1599).—Grove; Mendel; Riemann, 220.

**DOWLAND, ROBERT**, son of John Dowland, succeeded his father as lutist to the king in 1626; he was living in 1641, and was then one of the musicians for the Waytes. He edited: *A Musicall Banqvett. Furnished with varietie of Delicious Ayres, Collected out of the best Authors in English, French, Spanish, and Italian, by Robert Dowland* (1610). The authors alluded to are: Daniel Batchelar, John Dowland,

Robert Hales, Anthony Holborne, and Richard Martin. He also edited: *Varietie of Lessons: viz., Fantasies, Pavina, Galliards, Almains, Corantoes and Volta, etc.* Whereunto is annexed certaine Observations belonging to Lute-playing, by John Baptisto Besardo of Viconti; Also a short Treatise thereunto appertayning, by John Dowland, Batchelor of Musicke (1610).—Grove; Riemann, 220.

**DOWN IN A FLOWERY VALE.** See *Quando ritrovo la mia pastorella*.

**DOYAGUE, MANUEL JOSÉ**, born in Salamanca, Spain, Feb. 17, 1755, died there, Dec. 18, 1842. The son of a poor artisan, he became a chorister in the cathedral, was soon admitted to the free school of music, and in 1781, when only twenty-six years old, succeeded Don Juan Martin, on his retirement, as maestro de capilla. He was also appointed maestro of music at the university. He was a priest and canon of the cathedral, and spent the rest of his life in strict seclusion, attending to his duties, and devoting himself to the composition of music for his own choir. So little was he known, that it was not until he was asked to go to Madrid, to superintend the bringing out of his own great *Te Deum* in 1813, that he became famous. His mass for eight voices and orchestra, given at Madrid in 1830, excited universal enthusiasm; and he was made, in 1831, honorary maestro of the Madrid Conservatorio. His masterpiece was a *Magnificat* for eight voices with orchestra and organ. When Doyague died, he was buried with great pomp in Salamanca, and the original of his celebrated *Magnificat*, enclosed in a leaden casket, was laid by him in his marble tomb. Other works: *Magnificat* for four voices and orchestra; a third for eight voices and instruments in D; *Lamentations* for Holy Week; *Three Miserere* in E-flat; others for four voices, in F; *Solemn Mass* for eight voices, orchestra and organ, in G; *Mass* for four voices, in F; *Two others* in A. *Psalms* for *Vespers* for all festival; *Office* for the dead,



for four voices, chorus and orchestra; Funeral motet for four voices, with two violins, viola and bass, in F; Several Genitori; a great number of psalms, motets, villancicos, airs, duets, and quartets for church use, in all kinds of vocal and instrumental combinations.—Fétis; Larousse; Mendel.

**DRAESEKE, FELIX**, born at Coburg, Germany, Oct. 7, 1835, still living, 1888. Dramatic and instrumental composer, pupil of Rietz at the Conservatorium, Leipzig. An enthusiastic disciple of Liszt at Weimar, he went afterwards to Dresden, and in 1864–



74 was instructor at the Conservatoire at Lausanne, with the interruption of one year (1868–69), when he was called to Munich by von Bülow to teach at the royal Conservatorium. Having then for a time lived at Geneva, he settled at Dresden. Both as a composer and as a writer on music, he belongs to the extreme left. He has published a number of pianoforte pieces remarkable for rhythmic and harmonic subtleties. Works: *Fantasiestücke in Walzerform*, op. 3; *Deux valse de Concert*, op. 4; a fine sonata in E major, op. 6; several pieces for pianoforte and violoncello, a symphony, and some vocal compositions, and an opera, *Gudrun*, given in Hanover in 1884. He is an expounder of the ideas of Wagner in musical reform, and has written several critical works.—Grove; Fétis, *Supplément*, i. 280; Mendel; Riemann

**DRAGHI, ANTONIO**, born at Ferrara, Italy, in 1635, died in Vienna, Jan. 18, 1700. Dramatic composer. He at first wrote masses and motets, and produced his first opera in 1663. In 1774 he was invited to Vienna as Hoftheater Intendant to the Emperor Leopold I, and Kapellmeister

to the Empress Leonore, and in 1782 he took up his abode there for life. The scores of most of his works are in the Imperial library, and some in the archives of the Gesellschaft der Musikfreunde. His librettos, some of them illustrated, were printed in the Imperial press by Cosmerow, and have nearly all been preserved. Occasionally he wrote librettos which were set by other composers, Ziani, Bertali, and even the Emperor Leopold, who composed the complete opera, *Apollo deluso*. Works: *Aronisba*, 1663; *Alcindo*, *Doriclea*, 1665; *Muzio Scevola*, 1666; *Ercole acquisitator dell' immortalità*, 1667; *Atalanta*, 1669; *Leonida in Tegea*, *Ifide*, *Penelope*, *La prosperità d' Elio*, *Segano*, 1670; *Cidippe*, *L'avidità di Midà*, *Gara de Genni*, 1671; *Gundelberga*, *La Sulpizia*, *Gli atomi d' Epicuro*, 1672; *Provare per non recitare*, *La Tessalonica*, 1673; *La lanterna di Diogene*, *Il ratto delle Sabine*, *Il fuoco eterno custodito dalle Vestali*, 1674; *Pirro*, *I pazzi Alderiti*, 1675; *Lucrezia*, *Seleuco*, 1676; *Il silenzio d' Arpocrate*, *Adriano sul monte Casio*, *Chelonida*, *Rodogene*, 1677; *La conquista del vello d' oro*, *Creso*, *Enea in Italia*, *Leucippe*, *La monarchia latina trionfante*, *Il tempio di Diana in Taurica*, *Il vincitore magnanimo in Tito Quinto*, 1678; *Flaminio*, *Baldracca*, 1679; *La pazienza di Socrate con due mogli*, 1680; *Il Temistocle*, *Achille in Tessalia*, *La forza dell' amicizia*, 1681; *Gli stratagemmi di Bionte*, *La chimera*, 1682; *La lira d' Orfeo*, *Il palladio in Roma*, 1683; *La più generosa Spartana*, *Le nere azioni di Tempe*, *Il risorgimento della ruota della fortuna*, 1685; *Le scioccaggini degli Psilli*, *Lo studio d' amore*, 1686; *La vendetta dell' onestà*, *La vittoria della fortezza*, 1687; *Il marito ama più, la moglie ama meglio*, *Tanasio*, 1688; *I Pianeti benigni*, *Pimmalone in Cipro*, *Rosaura*, 1689; *La regina de' Volsci*, *Il ringiovenito*, *Il tributo de' Sari*, *La varietà di fortuna in Lucio Giunio Bruto*, *Il merito uniforme i geni*, 1691; *Fedeltà e generosità*, 1692; *Amore in sogno*, *Le piante della virtù e*



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della fortuna, *Le più ricche gemme*, 1693; *Pelopida Tebano in Tessaglia*, *L' ossequio della poesia e della storia*, *Le sere dell' Aventino*, 1694; *La chioma di Berenice*, *La finta cecità d' Antioco grande*, *Industrie amorose de' ragazze di Trazia*, 1695; *Magnanimità di Fabrizio*, *La tirannide abbatuta dalla virtù*, *Adalberto*, ovvero la forza dell' astuzie femminili, *Amor per virtù*, *Le piramidi d' Egitto*, 1697; *Arbace*, fondatore dell' impero de' Parti, *Delizioso ritiro di Lucullo*, *Idea del felice governo*, 1698; *Le finezze dell' amicizia e dell' onore*, *L' Al-*

*Harmony*," for the celebration of St. Cecilia's Day in 1687; part of the music to D'Urfey's comic opera, *Wonders in the Sun*, or, the Kingdom of the Birds, 1706. Many songs by him are found in the collections of the day.—Grove; Fétis; Mendel.

**DRAGON OF WANTLEY, THE**, English burlesque opera, text by Henry Carey, music by John Frederick Lampe, represented at Covent Garden, London, in 1737. Subject from the old ballad of the same name (Percy's *Reliques*, IX. 13), in which the hero is More of More-Hall, made

by Carey into Moore of Moore-hall. It is an admirable burlesque of Italian opera,

*Ante Draghi ms: L. G. S. M.*

ceste, 1699. He wrote in all eighty-seven operas, as many feste teatrali and serenades, and thirty-two oratorios.—Fétis; Grove; Mendel.

**DRAGHI, GIOVANNI BAPTISTA**, an Italian musician, supposed to have been a brother of Antonio Draghi, who settled in London about the middle of the 17th century. He excelled on the harpsichord, and so completely adopted the English style of composition that he is regarded as an English composer. The earliest notice of him is in Pepys's Diary, under the date, Feb. 12, 1667. Pepys heard him sing at Lord Bourncker's house, an act of an Italian opera which he had written at the instance of Thomas Killigrew, but it is doubtful whether this opera was ever produced in public, though Draghi lived to see the introduction of Italian opera into England at the beginning of the following century. He was music-master to Queen Anne, and probably also to her elder sister, Queen Mary. Works: Act tunes and other instrumental music for Shadwell's opera of *Psyche*, 1675, the rest of the music being composed by Matthew Lock, whom Draghi succeeded, in 1677, as organist to Catherine of Braganza, wife of Charles II.; music for Dryden's ode beginning, "From Harmony, from heavenly

especially of Handel's *Giustino*, which had just appeared, with its dragons vomiting fire, and fantastic animals, and it had a success not inferior to that of the *Beggar's Opera*. In 1738 Carey brought out at Covent Garden a sequel to it, entitled *Margery*.—Hogarth, ii. 73.

**DRAGONETTI, DOMENICO**, born in

Venice, April, 1755, died in London, April 16, 1846. Double-bass player, son of a poor musician. He taught himself the guitar and the violin, and was able to take a



place in an orchestra when eleven years old. He studied next under Berini, double-bass player in S. Marco and the best master in Venice, who, after giving him eleven lessons, said there was nothing more to teach him. When thirteen years old he was admitted to the orchestra of the Opera Buffa, and a year later to the Opera Seria. In his eighteenth year he was appointed to the post in the choir of S. Marco, hitherto filled by Berini, who persuaded him to accept it.

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At this time he composed concertos, sonatas, solos, etc., in which he played parts which no one else could master. While playing in Vicenza he discovered a marvellous double-bass, from which he never again parted, and which he bequeathed at his death to the vestry of S. Marco, an instrument made by Gasparo di Salo, master of the Amati, and which had belonged to the convent of S. Pietro. In 1794 he appeared in London at the Opera and at the King's Theatre, and excited universal astonishment at the force and expression of his playing, and his power of reading at sight. There he became intimate with Robert Lindley, the violoncellist, whose inseparable companion he was for fifty-two years, playing at the same desk with him at the Opera, the Antient Concerts, the Philharmonic, the Provincial Festivals, etc. Soon after his arrival in London, Dragonetti met Haydn, with whom he became intimate; on his way to Italy, in 1798, he visited that great master in Vienna. In 1808 and 1809, he was in Vienna, but from caprice, would play before no one but the family of Prince Starhemberg, in whose palace he lived, and where he made the acquaintance of Beethoven, and of Sechter, afterwards court organist. In 1845, when ninety years old, he headed the double-basses, thirteen in number, at the Beethoven Festival at Bonn. He left but few works. Three canzonets with Italian words, written during his stay in Vienna, are in a collection of xxxiv. Canzonette e Romanzie by various composers, dedicated to the Archduke Rodolph, Beethoven's friend and pupil. He left 182 volumes of scores of classical operas to the British Museum.—F. Caffi, *Vita di D. Dragonetti* (Venice), 1846; Fétis; Grove; Mendel; Riemann.

**DRAGONI, GIOVANNI ANDREA**, born at Meldola, Pontifical States, about 1540, died in Rome, December, 1598. One of the best contrapuntists of the Roman school, pupil of Palestrina, and maestro di cappella of S. Giovanni in Laterano, from 1576 to

his death. Works: *Madrigali a cinque voci* (Venice, 1575); *do.* (ib., 1579); *do.* (ib., 1594); *Madrigali a sei voci* (ib., 1583); *Vilanelle a cinque voci* (ib., 1588); *Motetti per tutti i santi dell' anno, a cinque voci* (ib., 1578); *Motetti a tre voci* (ib., 1580); *Madrigali a sei voci, Motetti a cinque voci* (Rome, 1600). In the Santini Collection, Rome: Three *Benedictus* for 8 voices, *Dixit* for 7 voices, and a mass for 4 voices in canon.—Fétis; Mendel.

**DRAMATISCHE SYMPHONIE** (Dramatic Symphony), in D minor, for grand orchestra, by Anton Rubinstein, op. 95. Dedicated to Otto Dessoff. Edited and published by Bartholf Senff (Leipsic).

**DRECHSLER, JOSEF**, born at Vlachovo Březí (Wällisch-Birken), Bohemia, May 26, 1782, died in Vienna, Feb. 27, 1852. Dramatic composer, first instructed by his father, then pupil in thorough-bass and counterpoint of the famous organist Grotius at the Benedictine monastery of Florensbach. In 1807 he went to Vienna, found employment at the imperial Opera in 1810, and was made Kapellmeister adjunct in 1812; having afterwards filled positions as conductor at the theatres of Baden and Pressburg, he became organist at the Servites in Vienna, where in 1815 he opened a music school, and gratuitously taught the organ and thorough-bass. In 1816 he became Regens chori at St. Ann's, in 1823 Kapellmeister at the University church, and at the parish church am Hof, and in 1844 succeeded Gänsbacher at St. Stephen's cathedral, in the same capacity. From 1822 to 1830 he was also Kapellmeister at the Leopoldstädter Theater. Works—Operas: *Claudine von Villabella*, given in Vienna about 1830; *Der Zauberkorb*; *Pauline*; *Die Schauernacht*; *Die Feldmühle*; *Contine*. Operettas and vaudevilles: *Ydor*; *Der Diamant des Geisterkönigs*; *Gisperl und Fisperl*; *Das Mädchen aus der Feenwelt*; *Der Berggeist*; *Capricciosa*; *Die Giraffe*; *Das grüne Männchen*: Oscar und Tina; Lisko und Saldino; *Die Schlangen-*

Enigin ; Sylphide ; Der Tausendsassa ; Das Vergissmeinnicht ; Die Wiener in Bagdad ; Die Wölfin um Mitternacht ; Die Wunderbrille ; Der Zauberschlaf ; Frühling, Sommer, Herbst und Winter ; Der Wunderdoctor ; Cabale und Liebe, etc. Several pantomimes ; 3 grand cantatas ; 10 masses ; Requiem ; Offertories and gradu-als ; Quartets for strings ; Sonatas for pianoforte ; Variations, rondos, marches, and dances for do. ; Fugues for the organ ; Songs ; Method for the organ ; Treatise on harmony. — Fétis ; Mendel ; Schilling ; Wurzbach.

DREI PINTOS, DIE, opera in three acts, by Carl Maria von Weber, written about 1821, left unfinished ; completed from the composer's sketches by G. Mahler, and represented at the Stadttheater, Leipsic, Jan. 20, 1888. The first and the third acts were enthusiastically received, but the second was not so successful. The management of the theatre is said to have paid 20,000 marks for the MS.—N. Zeitschr. f. Mus. (1887), 471 ; (1888) 5, 20, 32, 44, 53, 65 ; Signale (1888), 113.

DRESE, ADAM, born probably in Weimar, in 1620, died in Arnstadt, Feb. 15, 1701. In his youth he was sent by Wilhelm IV., Duke of Weimar, to Warsaw to study composition under Marco Sacchi, and on his return became Kapellmeister at Weimar. When his patron died, in 1662, he accepted a similar position in Jena, and was also secretary of the chamber to Duke Bernhard. In 1667 he left Jena, but appeared there again in later years, and in 1683 became Kapellmeister in Arnstadt. Worldly-minded in youth, he was drawn toward pietism later by Spener's works. Especially notable was his musical treatment of the recitative. Works: Operas whose titles even are now unknown ; Hymns and chorals, fourteen of which are in Georg Neumark's Fortgeplanter musikalisch-poetischer Wald (Jena, 1657) ; Pianoforte suites, sonatas, and church music, besides a work on composition ; all now lost.—Allgem. d.

Biogr., v. 397 ; Fétis ; Mendel ; Winterfeld, Der evang. Kirchengesang, ii. 603 ; Spitta, J. S. Bach, i. 162 (English ed., 164).

DRESEL, OTTO, born at Andernach, on the Rhine, in 1826, still living, 1888. After studying under Hiller at Cologne, and Mendelssohn at Leipsic, he went to New York in 1848, as a concert pianist and teacher, but returned to Germany after a year or two. In 1852 he went to Boston, Mass., where he has resided ever since, with the exception of a few visits to Germany. He was for some time the leading pianist in Boston, but he withdrew from the concert-room about 1868, and gave up teaching a few years later. For a man of his exceptionally fine musical instincts and culture he has composed comparatively little, but his influence upon music in Boston, always exerted in furthering the cause of the great classic masters, and especially Mendelssohn, Schumann, Chopin, and Robert Franz, has been very strong. He has long been a co-worker with Franz in writing additional accompaniments to the scores of Bach and Handel. His pianoforte score of Handel's Messiah, arranged from Franz's completed score (Leipsic, Kistner), is in every respect a model. His published works are few : 6 songs with pianoforte, op. 3 (Leipsic, Breitkopf & Härtel) ; Songs and fugitive pianoforte pieces, among which are transcriptions of songs by Franz. The following works, still in MS., have been performed in Boston : Trio for pianoforte, violin, and violoncello ; Quartet for pianoforte and strings ; Army Hymn for solo, chorus and orchestra, to words by Oliver Wendell Holmes, given in the Music Hall at the jubilee concert in celebration of President Lincoln's emancipation proclamation, Jan. 1, 1863 ; In Memoriam, ballad for soprano and orchestra, to Longfellow's verses on the fiftieth birthday of Louis Agassiz, ib., Jan. 29, 1874.

DRESLER (Dreslerus), GALLUS, born at Nebra, Thuringia, about 1535. He succeeded Martin Agricola as cantor in Magde-



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burg about 1558, and from 1566 was deacon of the Nicolaikirche in Zerbst. Works: *Cantiones sacræ* (Wittenberg, 1568; Magdeburg, 1569, 1570, 1577; Nuremberg, 1574, 1577); *Auserlesene deutsche Lieder* (Magdeburg, 1570; Nuremberg, 1575, 1580); *Elementa musicæ practicæ* (Magdeburg, 1571, 1584).—*Allgem. d. Biogr.*; Mendel; Fétis; Winterfeld, *Der evang. Kirchengesang*, i. 341.

DRESSLER, RAPHAEL, born in Gratz, about 1784, died in Mainz, Feb. 12, 1835. While a youth he played the flute extremely well, and in 1809 became first flute of the Vienna Kärnthnerthor Theater. He had the same position in the Hanover royal orchestra in 1817, and lived in England as virtuoso and teacher in 1820–34. Works: about a hundred compositions for the flute, with and without accompaniment, consisting of duets, trios, quartets, concertos, capriccios, variations, and studies, about seventy of which were published. He was the author also of a treatise on the flute, which has been translated into English, and other works.—Mendel; Fétis.

DREUILH, J——J——, born in Bordeaux in 1773, died at Niort in 1858. Violinist, pupil of the free school of the Cathedral of Bordeaux in 1781, studied harmony under Giraud, a pupil of Rameau, and counterpoint and fugue under François Beck, who also taught him the violin. In 1790 he succeeded Giraud as maître de chapelle, and brought out a *Te Deum* for the Fête de la Fédération, the MS. of which is now owned by the Cathedral. After serving in the army from 1792 to 1794, he succeeded François Beck as conductor of orchestra at the Grand Théâtre, Bordeaux. Later he became leader of the orchestra in the Théâtre de la Cité, Paris, and brought out there an *opéra-comique*, *Le point d'honneur*, in 1802. In 1804 he became chef d'orchestre of the Grand Théâtre at Marseilles, and brought out *Valaski et Ophélie*, ou *le passage de l'hermitage*, *opéra-comique*. He returned to Paris, desirous of composing

for the Opéra, but instead had to write the music for dramas and pantomimes, among others, *La nouvelle Jeanne d'Arc*, *Sophie et Linska*, etc.—Fétis, *Supplément*, i. 280.

DREYER, JOHANN MELCHIOR, born at Ellwangen, Württemberg, about 1765, died there, beginning of this century. He was organist of the cathedral in his native place. His compositions were known to the Catholic choirs of Southern Germany long after his death. Works: Numerous masses; 28 vespers; 24 hymns; Symphonies, offertories, organ sonatas, and other church music.—Fétis; Mendel.

DREYSCHOCK, ALEXANDER, born at Zack, Bohemia, Oct. 15, 1818, died in Vienna, April 1, 1869. Pianist, pupil at Prague of Tomaschek. He became a distinguished performer of great mechanical ability, and travelled professionally for twenty years throughout Europe, playing principally his own music. In 1862 he became a professor at the Conservatory of St. Petersburg, director of the imperial school for theatrical music, and pianist to the emperor, and was at the same time Kapellmeister to the Grand Duke of Hesse-Darmstadt. His health failing, he was sent in 1868 to Italy, where he died. His works, chiefly salon music, consist of 140 piano-forte pieces, rondeaux militaires, sonatas, nocturnes, songs without words, etc.; a string quartet, and a grand overture (Prague). His brother, Raymund Drey-schock (1824–69), was a violinist.—*Allgem. d. Biogr.*, v. 408; Grove; Fétis, iii. 59; do., *Supplément*, i. 281; Mendel; Wurzbach, iii. 382.



DRIEBERG, FRIEDRICH (JOHANN) VON, born at Charlottenburg, near Berlin, Dec. 20, 1780, died there, May 21, 1856. He left the army in 1804 to study music for



## DROBISCH

five years in Paris under Spontini, and probably also under Cherubini. He was among the first to take up the study of ancient Greek music, and though Chladni and Perne disputed his views, Fétis called him a writer of romance instead of history, and many of his opinions have since been proved false, he deserves credit for awakening interest in an almost forgotten subject. His last and unpublished opera was an application of his studies on Greek music. Works: *Don Cocagno*, opera, performed in Berlin in 1812; *Der Sänger und der Schneider*, opera, Berlin, 1814-26; *Alfons von Castilien*, in MS.; a farce and two comic operas unpublished, besides songs and instrumental pieces. Among his critical writings are, "Aufschlüsse über die Musik der Griechen" (Leipsic, 1819); "Wörterbuch der griechischen Musik" (Berlin, 1835); and other writings on Greek music.—*Allgem. d. Biogr.*, v. 410; Mendel; Fétis; Riemann.

**DROBISCH, KARL LUDWIG**, born in Leipsic, Dec. 24, 1803, died in Augsburg, Aug. 20, 1854. He studied music by himself while at school in Grimma, and composed a cantata, operetta, and other little pieces, and studied composition at Leipsic in 1821, under J. A. Dröbs and Weinlig. His first oratorio was performed at a Gewandhaus concert in 1826, with little success. He remained several years in Munich, where he studied in the libraries and was a friend of Ett. In 1837 he became musical director of the Church of St. Anna in Augsburg, but soon gave up the place to devote himself to composition and teaching. Works: *Bonifacius*, oratorio; Eighteen masses; Six graduals; Six offertories; Three litanies; Three Requiems; Motets, and other church music, altogether more than a hundred compositions.—*Allgem. d. Biogr.*, v. 412; Fétis, 61; Mendel; Riemann.

**DRÖBS, JOHANN ANDREAS**, born near Erfurt in 1784, died at Leipsic, May 4, 1825. Organist, first instructed by his father, then mainly self-taught; in 1808 he went to

Leipsic, and became organist at St. Peter's in 1810. He was much sought after as a teacher, and composed meritorious works for the organ and the pianoforte, comprising sonatas, fugues, preludes, etc.—Fétis.

**DROLLING, JEAN MICHEL**, born at Turckheim (Haut-Rhin), in 1796, died in Paris in 1839. Pianist, pupil at the Paris Conservatoire under Adam for pianoforte, and Méhul for composition. Works: *Thèmes variés*, op. 1, 2; *Di tanti palpiti, varié pour piano et violon*, op. 3; *Caprices* for pianoforte op. 4 and 14; *Fantaisies*, idem, op. 15 and 20; *Rondeau pastoral*, op. 19; *Duos for pianoforte for four hands*, op. 5 and 17; *Duos for pianoforte and violin*, op. 11, 12, and 22 (Paris); etc. He left a *Traité élémentaire d'harmonie et de composition*, in MS.—Fétis; Mendel.

**DROUET, LOUIS (FRANÇOIS PHILIPPE)**, born in Amsterdam in 1792, died at Berne, Sept. 30, 1873. Flute player, pupil at the Paris Conservatoire; played there and at the Opéra when only seven years old. From 1807 to 1810 he was teacher to King Louis of Holland, and is supposed to have helped Queen Hortense write the French national air "Partant pour la Syrie." In 1811 he was appointed solo flute to Napoleon, and he held the same position to Louis XVIII. In 1815 he went to London, and appeared at the Philharmonic in 1816, and this was the beginning of a long professional tour through Europe. In 1836-54 was Kapellmeister at the court of Saxe-Coburg, after which he visited America. Works: 3 waltzes for two flutes, op. 24; 3 trios for three flutes, op. 33; fantasia for pianoforte and flute, op. 36; do., op. 37; 10 concertos, variations, duets, etc., comprising more than a hundred and fifty works.—*Allgem. d. Biogr.*, v. 434; Fétis; do., *Supplément*, i. 281; Mendel, iii. 257, *Ergänz.*, 92; Riemann.

**DRUIDS' CHORUS, THE**, cantata for male voices, text by Kinnersley Lewis, music by Joseph Parry, first given in Wales, 1888. Subject, the attack by Suetonius

Paulinus on the Druids of Mona, who are surprised at their devotions in the temple of Keridwen.

**DRUZECHY** (Druschetzky), **GEORG**, born about the middle of the 18th century. He was in the service of Count Grassalkovich in Presburg in 1787, and was considered the greatest player on the kettle-drum in his time. Works: *Andromeda und Perseus*, opera-ballet, about 1787; *Inkle und Yariko*, do.; *Battle symphony* for two orchestras; *Pieces for wind instruments*.—Fétis; Mendel.

**DUBARROIS**, —, French composer, lived at the close of the 18th century. He wrote the music of two opéras-comiques: *Lolotte et Fanfan*, produced in Paris, Feb. 28, 1803, and *Les faux parents*, ib., Aug. 27, 1803.—Fétis, Supplément, i. 282.

**DUBOIS**, (**CLÉMENT FRANÇOIS**) **THÉODORE**, born at Rosnay (Marne), Aug. 24, 1837, still living, 1888. Dramatic and instrumental composer, pupil at the Paris Conservatoire of Marmontel on the pianoforte, of Bazin in harmony and accompaniment, of Benoist on the organ, and of Ambroise Thomas in fugue and composition. He won prizes in 1855, 1856, 1857, 1858, and 1859, and the grand prix de Rome in 1861. He sent from Rome a mass and a first overture; a second concert overture which was played at a Conservatoire concert in 1866. Dubois returned to France in 1866, began teaching, and became maître de chapelle, first at the church of Sainte-Clotilde, then at the Madeleine, and in 1871 professor of harmony at the Conservatoire and organist at the Madeleine. Works—Operas: *La fiancée d'Abydos* (1864); *Florentin* (1867); *La guzla de l'émir*, comic opera, given at the Théâtre Lyrique, 1873; *Le pain bis*, do., Opéra Comique, 1879; *Abenhamet*, Opéra, 1884; *Les sept paroles du Christ*, oratorio, Sainte-Clotilde, 1867; *Le Paradis perdu*, do., Théâtre Lyrique, 1878; *Deus Abraham*, religious chorus with soli; *Tu es Petrus*, motet; *Concert overture*; *Symphonic overture*; *Frithjof overture*;

Several suites for orchestra; *Concerto for pianoforte*; *Douze petites pièces* for do.; *Chœur et danse des lutins*, op. 7; *Marche orientale*, op. 8; *Scherzo*, op. 10; *Bluette pastorale*, op. 11; *Rêverie-prélude*, op. 12; *Allegro de bravoure*, op. 12; *Scherzo et chorale*, op. 18; *Divertissement*, op. 19; *Intermezzo*, op. 20; other pieces for pianoforte, and songs.—Fétis, Supplément, i. 283; Riemann.

**DUC D'ALBE**, **LE**, French opera, text by Scribe, music by Donizetti, represented at Barcelona, 1882; later produced with some éclat in Italy. The libretto, founded on the life of the famous Duke of Alva, was written for Rossini, but was returned to its author when that composer determined, after *William Tell*, to write no more for the dramatic stage. The work, written before 1840, was never produced during the life of Donizetti, who transferred some of its most effective numbers to later operas, among them the celebrated tenor romanza, "*Ange si pur*," or "*Spirto gentil*" in its Italian form, now in the fourth act of *La favorite*.

**DUC D'OLONNE**, **LE**, opéra-comique in three acts, text by Scribe and Saintine, music by Auber, represented at the Opéra Comique, Paris, Feb. 4, 1842. The libretto is full of absurdities, but the music is among the best of Auber's compositions. The phrase, "*Ô France, Ô ma patrie!*" in the second act, is one of his finest inspirations.

**DUC, PHILIPPE DE**, Netherlands composer, lived in the second half of the 16th century. He seems to have settled in Italy. Works: *Madrigali a quattro voci, con una serenata e un dialogo a otto* (Venice, 1570); *Madrigali a cinque et sei voci* (ib., 1586); *Il primo libro de' Madrigali, a 4, 5, e 6 voci* (ib., 1595); *Le Vergini, a sei voci, con un dialogo a otto nel fine, novamente composti, libro primo* (Venice, 1574).—Fétis; Mendel.

**DUCASSI Y OJEDA**, **IGNACIO**, born in Barcelona, Jan. 18, 1775, died in Madrid in 1824. Priest and maestro de capilla of the Church of the Incarnation, at Madrid. His

numerous church compositions in the modern style consist of masses, psalms, motets, and other important works, most of which are for several voices with instrumental accompaniment, though several are for voices alone.—Fétis, *Supplément*, i. 280.

**DUCHAMBGE** (Du Chambge), **PAULINE**, born at Martinique, West Indies, in 1778, died in Paris, April 23, 1858. Pianist, pupil of Desormery in a convent in Paris, whither she was taken when quite young. For many years she entertained friendly relations with several of the most distinguished musicians of her time, and as a teacher formed a number of well-known pianists and singers. As a composer she was especially popular through her songs, more than three hundred of which were published.—Fétis.

**DUCIS, BENEDICTUS**, probably born in Bruges about 1480, flourished in the first forty years of the 16th century. Generally styled Benedictus, but must not be confounded with Benoît d'Appenzell, Swiss composer of that time, also called Benedictus. Walther and Gerber call him Dux, the Archives of Antwerp, Hertoghs. In the registry of the Confraternity of St. Luke he is spoken of as Prince de la Gilde, or chief of the Confraternity, the highest honour to which artists could aspire in the Netherlands. In the registry of Notre Dame, Antwerp, he is mentioned as organist of the Chapel of the Virgin. In 1515 he visited England, but little else is known of his history. In 1531 he composed a monody on the death of Josquin Després, who had taught him composition, and in 1536 another on the death of Erasmus, which proves him to have been living at those dates. Among his compositions are: Four-part monody on the death of Josquin, in the 7th set of French chansons in 5 and 6 parts (Susato, 1545), a copy of which is in the British Museum (for the composition itself see Burney's *History*, ii. 513); songs in former vols. of the same works; Elegy in 5 parts, Plangite Pierides, on the death

of Erasmus, and an 8-part Agnus Dei, both from the *Selectissimæ nec non familiarissimæ cantiones ultra centum* (Augsburg, 1540); Songs in the collection of German songs made by Förster and printed by Petreius (Nuremberg, 1539–40); motet, *Peccantem me quotidie*, from *Cantiones octo vocum*, printed by Uhlard (Augsburg, 1545); motet, *Dum fabricator mundi supplicium*, from Rhau's *Selectæ Harmoniæ . . . de Passione Domini* (Wittenberg, 1558); Two 5-part motets, *Benedic Domine*, and *Corde et animo*, from Kriesstein's *Cantiones sex et quinque vocum*, etc. (Augsburg, 1545). Other works by him are in the collections *cantionum sacrarum*, etc., lib. viii. (Louvain, 1554–57); *Selectissimarum sacrarum cantionum*, etc., lib. iii. (Louvain, 1569); *Livre septième des chansons à quatre parties accommodées tant aux instrumens comme à la voix* (Antwerp, 1597).—*Allgem. d. Biog.*, v. 445; *Biog. nat. de Belg.*, vi. 231; Fétis; Grove; Mendel; Riemann.

**DUDENEY, THOMAS JAMES**, born in Mayfield, Sussex, England, Nov. 29, 1854, still living, 1888. Organist, pupil of Sir George Alexander Macfarren. He is organist and choir-master of St. James's Church, Taunton, and music-master at the Independent College. As conductor, he has introduced many classical works through several musical associations with which he is connected. Works: *Andante con variazioni e fuga*; Near the town of Taunton Dean, part-song, and other songs.

**DUE FOSCARI, I** (*The Two Foscari*), Italian opera in three acts, text by Piave, music by Verdi, first represented at Florence, February, 1845; in New York, June 9, 1846; and in Paris, at the Théâtre Italien, Dec. 17, 1846, with Mario and Grisi in the principal rôles. Scene in Venice, in the 16th century. Doge Francesco Foscari, constrained by the Council of Ten, is obliged to subscribe to the capital punishment of his own son, Jacopo Foscari. *Die Foscari*, German grand opera in three acts,



music by Max Zeuger, represented in Munich, 1863, treats the same subject.

**DUE ILLUSTRATI RIVALI, I** (The Two Illustrious Rivals), Italian opera buffa, text by Rossi, music by Mercadante, represented in Venice, 1839.

**DUFAY** (Du Fay), **GUILLAUME**, born at Chimay, Belgium, about 1350, died in Rome in 1432. He was attached as tenor to the Pontifical Chapel from 1380 until his death. With some of his contemporaries, he did much to advance the art of counterpoint and to improve the system of musical notation. His masses are the oldest written in the contrapuntal style, and he understood and practised many of the contrapuntal devices, the discovery of which has commonly been attributed to a later period. Works: *Ecce ancilla Domini*; *L'Homme armé*; *Se la face ay pale*; *Tant me deduis*, all masses preserved in the archives of the Pontifical Chapel, portions having been published by Kiesewetter; *De Saint-Antoine*, another mass quoted by Tinctor; 6 masses in the Royal Belgian Library; *Gloria* in the library of Cambrai, with other pieces attributed to him by Coussemaker; manuscript motets and French songs from the library of Guilbert de Pixérécourt.—Fétis; Mendel; Biog. nat. de Belgique, vi. 247; Ambros, ii. 453; Fétis, Hist. de la Musique, v. 321; Kiesewetter, Modern Music, 105; Brendel, Gesch. der Musik, 21; Reissmann, Gesch. der Musik, i. 142.

**DUFORT, CHARLES DE**, born at Sens (Yonne), Nov. 21, 1803, still living, 1888. Church composer, pupil of Henri Brod at the Conservatoire, Paris. He has composed many masses, graduales, hymns, etc., most of which have been published.—Fétis.

**DUFRESNE, ALFRED**, born about 1822, died in Paris, March, 1863. Dramatic composer, pupil at the Paris Conservatoire, under Halévy. He became known first by his songs, twelve of which were published as *Soirées d'automne* (Paris). Works—Operas: *En revenant de Pontoise*, given at the Bouffes Parisiens, Paris, 1856; *Maître Bâ-*

*ton*, ib., 1858; *L'hôtel de la poste*, ib., 1860; *Les valets de Gascogne*, Théâtre Lyrique, 1860.—Fétis, Supplément, i. 285.

**DUGAZON, GUSTAVE**, born in Paris in 1782, died there in 1826. Dramatic composer, pupil at the Conservatoire, of Berton for harmony, and of Gossec for composition. He won the 2d grand prix de Rome in 1806, taught the pianoforte after leaving the Conservatoire; and published for that instrument. He began composing dramatic works in 1800, bringing out a little opera, *Le voisinage*, in collaboration with Bertrand and others. He next produced at the Théâtre Feydeau, *Marguerite de Waldemar*, 1812, *La noce écossaise*, 1814, and *Le chevalier d'industrie* (with Pradher), 1818, none of which were successful. For the Opéra he wrote: *Les fiancés de Caserte*, ballet (1817); *Alfred le grand*, ballet (1822); *Aline*, ballet (with Berton), 1823. His instrumental compositions consist of: 5 *mélanges d'airs variés en trios*, pour piano, violon et violoncelle; 5 *mélanges d'airs et nocturnes pour piano et cor*; *Fantaisies, mélanges d'airs, préludes and toccatas for pianoforte*; *Airs variés for pianoforte*; *Quadrilles and contredanses for pianoforte*; *Duos for harp and pianoforte*; and several collections of romances and nocturnes for two voices.—Fétis, iii. 74; Supplément, i. 286; Mendel.

**DUGUET, DIEUDONNÉ**, born at Liège, Sept. 22, 1794, died there, April 18, 1849. He founded with Henrard and Jaspar, in 1821, a school of music which did much good work until absorbed in the Conservatoire, established at Liège by the government in 1827, in which he was then made professor of solfège. In 1828 he became organist of the Church of Saint-Denis, in 1835 *maitre de chapelle*, and in 1837 organist of the cathedral. He was stricken with blindness in 1835, and had to resign his class at the Conservatoire. He did much to cultivate the study of religious music in Liège. His greatest work is a motet, *Sanctum et terribile*, preserved in MS. in the cathedral.



## DUHAUPAS

Published works : A Te Deum, a Salve regina and a Homo quidam, with full orchestra ; 2 Ecce panis ; 6 Tantum ergo, two Genitori and three cantatas for solos, chorus, and orchestra ; 3 Requiems with organ accompaniment, violoncello, and double-bass, etc. ; Solféges en canons, with Jaspar and Henrard (1823) ; Livre d'orgue pour l'accompagnement du plain-chant (1842, 2d ed., 1851) ; Recueil de préludes et versets pour l'orgue (1851) ; Livre de motets et psaumes pour les processions ; Recueil de 34 morceaux de musique sacrée à 1, 2, 3 et 4 voix, etc. (1853-1855) ; Recueil de 32 morceaux (Œuvres posthumes, 1859) ; Recueil de litanies à 1, 2 et 3 voix, 2 vols. ; and pieces for pianoforte, duos, romances, melodies, scenes.—Biog. nat. de Belgique, vi. 258 ; Fétis, Supplément, i. 286 ; Mendel, Ergänzt., 92.

**DUHAUPAS, ALBERT**, born at Arras, France, April 22, 1832, still living, 1888. Organist, first instructed by his father, then by a German artist, Neuland, and at the Conservatoire, Paris, pupil of Marmontel ; having returned to his native city, he became maître de chapelle of the cathedral, and director of the Société des Orphéonistes, which he succeeded in making one of the best in France. Works : Mass for four male voices ; 10 motets for two soprani, tenor, and bass ; Other motets and various sacred compositions ; Pianoforte pieces, choruses, and songs.—Fétis, Supplément, i. 286.

**DUHEM, HIPPOLYTE JEAN**, born in Paris, Dec. 1, 1828, still living, 1888. Trumpet player, pupil at the Brussels Conservatoire, under Zeiss. In 1846 he took the 1st prize ; became solo trumpet at the Théâtre Royal, and served three years in the band of the Guides. After a professional tour through Europe and America, he returned in 1860 to Brussels, where he became professor at the Conservatoire. He has published in London music for the trumpet and cornet-à-pistons.—Fétis ; Mendel.

**DU HIER, IRENE** ! See *Rienzi*.

**DULCKEN, FERDINAND QUENTIN**, born, of German and French parentage, in London, England, June 1, 1837, still living, 1888, in New York. Pianist, son of Madame Louise (David) Dulcken (1811-1850), who was a sister of Ferdinand David, the violinist. He studied the pianoforte and the theory of music at the Leipsic Conservatorium under Mendelssohn, Moscheles, Gade, Richter, Plaidy, Joachim, and Hauptmann, and the organ under Becker ; afterwards he was pupil at Cologne of Ferdinand Hiller. He was for a time a professor in the Warsaw National Conservatory, Poland, in which country he resided five years. He lived in Paris also for four years, and played in concerts throughout Europe with Wieniawski, Vieuxtemps, de Kontski, and others. In 1876 he went to America and travelled there with Essipoff, Remenyi, Marie Rôze, and Joseffy. Works : Pianoforte pieces ; Songs ; Messe Solennelle : Wieslaw, opera, played in Poland ; and ensemble pieces ; in all about 200 works.

**DULON, FRIEDRICH LUDWIG**, born at Oranienburg, Prussia, Aug. 14, 1769, died in Würzburg, July 7, 1826. In the first week of his life an unskilful physician made him blind. His father taught him the flute ; Angerstein of Stendal instructed him in theory, so that he began composing at the age of nine ; and he was enough of a pianist early to play Bach's fugues. He began making concert tours in 1783, accompanied at first by his father, later by his sister, and was heard almost all over Europe. In St. Petersburg he was made imperial chamber musician in 1796. His memory was such that he could remember a new flute concerto after a few hours' hearing ; and in his mature years he had 250 concert pieces at his command. He partly dictated, partly wrote, with the aid of a movable relief alphabet invented for him, his autobiography, which was published by Wieland : *Dulon's des blinden Flötenspieler's Leben und Meinungen von ihm selbst bearbeitet* (Zürich, 1807-8, 2 vols.). Works :

## DUMANOIR

Duos and variations for flute and violin ; Flute capriccios ; Flute concerto.—Allgem. d. Biogr. ; Mendel ; Fétis ; Schilling.

**DUMANOIR.** There were several musicians of this name belonging to the same family, who flourished in Paris from 1615 to 1695. Matthieu Du Manoir was violoniste de la chambre du roi, under Louis XIII. ; his son, or nephew, Claude, and the most remarkable, succeeded Louis Constantin as roi des violons de Paris and maître des ménestriers. The royal ordinance granting this is dated Nov. 20, 1657, and is registered in the Parlement, Jan. 21, 1658. He was also first violin to the king. This peculiar sovereignty had been established in 1331, and the right confirmed by Charles VI., in an ordinance dated April 24, 1407. Guillaume Du Manoir, born Nov. 16, 1613, also son of Matthieu, was the author of *Le mariage de la musique avec la danse*. Guillaume Michel Dumanoir II., son of Guillaume, became roi des violons (1690), and also first violin to the king ; he abdicated, signing his resignation before a notary public, Dec. 1, 1695.—Fétis, iii. 76 ; do., Supplément, i. 287 ; Mendel.

**DU MOLIN (Dumolin), JEAN RÉMI,** Netherlands musician, born in the last years of the 15th century. He was organist of the church of Saint-Jean, Mechlin, a position which he still held in 1528. His name is sometimes spelled Du Moulin in the collections of the 16th century. His works are found in *Motetti del Fiore a quattro*, lib. 1, 2, 3, 4 (Jacques Moderne, Lyons, 1532–1539). His motet, *In Domino confido*, for four voices, is in the third book of that collection. His motets for five voices are in *Motetorum*, 5 vols. (Jacobo Moderno, Lugduni, 1532–1542). Attaignant's *Missarum dominicalium*, quatuor voc., second book (1534) contains two of his Masses.—Biog. nat. de Belg., vi. 274 ; Fétis ; Mendel.

**DUMONCHAU, CHARLES FRANÇOIS,** born in Strasburg, April 11, 1775, died in Lyons, Dec. 21, 1820. Pianist, pupil of his father Joseph Dumonchau, on the violon-

cello, of Berg in harmony, and of Baumayr on the pianoforte. Admitted to the Conservatoire, he took up the study of the pianoforte and composition, and finally took lessons of Wölfl. In 1805 he brought out an opera, *L'officier cosaque*, at the Porte-Saint-Martin, which was not successful. He returned to Strasburg shortly after this, and became professor of the pianoforte, but in 1809 went to live in Lyons. His compositions, though elegant and pure in style, are now nearly forgotten. Works : 33 sonatas for pianoforte, op. 1, 3, 5, 19, 21, 26, 28, 30, 32 ; 24 sonatas for pianoforte with violin or flute, op. 4, 13, 15, 20, 23, 24 ; 2 trios for pianoforte, violin and bass, op. 29, 34 ; 2 concertos for pianoforte, op. 12, 33 ; besides airs variés, pots-pourris, etc., a symphonie concertante for flute, oboe and bassoon, and a concerto for horn.—Fétis ; Mendel.

**DUMONT, HENRI,** born at Villers-l'Évêque, near Liège, in 1610, died in Paris, May 8, 1684. Priest and organist ; studied music as a chorister in the College of Saint-Servais, Maestricht, and afterwards at the music school of Liège. About 1630 he went to Paris to begin his musical career, but no record is found of him until 1639, when he is mentioned as organist of the church of Saint-Paul. He was the first to introduce into France the basso continuo. Louis XIV. made him one of his maîtres de musique, the others being Robert, Spirli, and Gobert, and at the death of the last two he and Robert became full maîtres de chapelle to the king. He held a like position in the queen's household, and was made Abbé de Silly at her request. His works are now very rare. Those still in use are : Five grand masses in plain-chant, called Messes royales, still sung on great occasions in France. Other works : *Meslanges à 1, 2, 3, 4, 5 parties, avec la basse continue*, contenant plusieurs chansons, motets, Magnificat, préludes et allemandes pour l'orgue et pour les violes, liv. 1. (Paris, 1549) ; *Meslanges*, etc., lib. 2 (1657) ; Can-

tica Sacra, 2, 3, 4 voc., etc., lib. 1 (1662); *Motets à deux voix avec la basse continue* (1668); *Motets à 2, 3, et 4 parties pour voix et instruments, avec basse continue* (1681); *Motets pour la chapelle du roi, etc.* (1686). The following are in a collection in 4 vols., by Ballard: 1, *Motets à deux chœurs, seize parties*; 2, *Motet de l'Éternité à voix seule avec basse continue*; 3, *Motet d'élévation à deux parties avec basse continue*; 4, *Les airs et basse continue de Du Mont. Psaumes, cantiques, et motets à 4 voix avec basse continue*, are in the MS. collection by Philidor (1697), preserved in the Conservatoire, Paris. Cinq messes Royales, 5th ed. (1711); a sixth mass, called *Messe Papale* (1690), found by Maurice Ardan, of Limoges, in an old MS.—*Biog. nat. de Belg.*, vi. 302; Fétis; Mendel.

**D' UN ALMA TROPPO FERVIDA.** See *Poliuto*.

**DUN, FINLAY**, born in Aberdeen, Scotland, Feb. 24, 1795, died in Edinburgh, Nov. 28, 1853. Violinist and singing teacher, pupil of Baillot and Mirecki. Works: Two symphonies for full orchestra (MS); *The Parted Spirit*, glee (prize at Manchester, 1831); *She is coming*, trio; anthems, psalms, hymns, etc. He edited, with John Thomson, "The Vocal Melodies of Scotland"; with J. F. Graham "Wood's Songs of Scotland"; and other collections.

**DUNCOMBE, WILLIAM DUNCAN VAN DER HORST**, born at Sion Hill, Antigua, July 6, 1832, still living, 1888. Bass singer, bassoonist, and vocal composer. Assistant vicar in Hereford Cathedral, minor canon and custos of the College of Vicars choral, Hereford. Composer of the madrigal "In the Merry Spring," of a few carols and two songs, and of the dirge in "Much Ado about Nothing," Pardon, Goddess of the Night, which is in MS.

**DUNHAM, HENRY MORTON**, born of American parentage in Brockton, Massachusetts, July 27, 1853, still living, 1888. Organist, pupil on the organ of George E. Whiting and J. K. Paine, on the pianoforte

of James C. D. Parker and Franz Petersilea; and in composition of J. K. Paine and Stephen A. Emery. He was graduated in 1873 at the New England Conservatory of Music, Boston, and in 1875 from the Boston University College of Music; was organist and choir-master of the Porter Congregational Church, Brockton, Mass., 1870-78; and conductor of the Gounod Club in that city. In 1878 he was appointed instructor of organ and pianoforte at the New England Conservatory, and professor of organ at the Boston University College of Music; both of which positions he still holds. In 1879-80-81 he gave a series of thirteen concerts, on the great organ in Boston Music Hall. Since 1880 he has been organist of the Ruggles Street Baptist Church, Boston. Works: 3 books of Hymn Music, 1877; *Cappriccio brillante* for the pianoforte, 1877; anthem, *O Tell me Thou Life*, 1877; 2 Andantes for the organ, in A-flat and E-flat, 1879; *Exercises in Pedal Playing*, 1885; and other organ music.

**DUNI, EGIDIO ROMOALDO**, born at Matera, near Otranto, Naples, Feb. 9, 1709, died in Paris, June 11, 1775. Dramatic composer, pupil at the Conservatorio dei poveri di Gesù Christo, Naples, then under the direction of Durante. He went to Rome in 1735, commissioned to write the opera of *Nerone*, in competition with Pergolesi, who was then composing his *Olimpiade*; he won the prize, but had the modesty to acknowledge the superiority of Pergolesi's work. Sent on a secret mission from Rome to Vienna, he brought out there some of his compositions, and on his return to Naples was made maestro di cappella at San Nicola di Bari. After short visits to Venice and Paris, he went in 1744 to London, where he composed several works, but suffering from a chronic disease, was advised to consult the famous Boerhaave, in Holland. On his return he visited Milan and Genoa, and was made music instructor to the daughter of the Infante of Parma in 1746; French manners and customs prevail-



ing at that court, he was induced to compose some French operas, the great success of which led to his removal to Paris in 1757, where he wrote the music for eighteen other opéras-comiques, all of which were successful, and some of which became famous. He may be considered



as the real founder of the opéra-comique in France. Works—Italian Operas: *Nerone*, given in Rome, 1735; *Artaserse*, Naples, about 1737; *Bajazette*; *Ciro*; *Ipermestra*; *Demofonte*; *Alessandro*; *Adriano*; *Catone in Utica*; *Didone*; *Demetrio*; *Olimpiade*; *Tordinona*. French opéras-comiques: *Ninette à la cour*, Parma, 1755; *Le peintre amoureux de son modèle*, Paris, Théâtre de la Foire Saint-Laurent, 1757; *Nina et Lindor, ou les caprices du cœur*, ib., 1758; *Le docteur Sangrado* (with Laruelle), Opéra Comique, 1758; *La fille mal gardée*, Comédie Italienne, 1758; *L'île des fous*, ib., 1760; *Mazet*, ib., 1761; *La veuve indécise*, Foire Saint-Laurent, 1759; *La bonne fille*; *Le retour au village*, 1762; *La plaideuse et le procès*, Comédie Italienne, 1762; *Le milicien*, Versailles, 1762; Comédie Italienne, 1763; *Les chasseurs et la laitière*, *Le rendez-vous*, ib., 1763; *L'école de la jeunesse*, *La fée Urgèle*, ib., 1765; *La clochette*, ib., 1766; *Les moissonneurs*, *Les sabots*, ib., 1768; *Thémire*, ib., 1770.—Clément, *Mus. célèbres*, 79; Fétis; Mendel; Schilling.

DUNIECKI, Le Chevalier STANISLAS, Polish dramatic composer; contemporary. Works: *Pakusa*, opera, text by his brother, given at Cracow, April, 1866; *Der Teufel ist los*, Berlin, 1866; *Lucifer*, Theater an der Wein, Vienna, 1868.—Fétis, *Supplément*, i. 288.

DUNKEL, FRANZ, born in Dresden in 1769, died (?). He studied under his father

and Weinlig, and became chamber musician to the Elector of Saxony in 1788. Works: 3 cantatas, *Der Frühling*, *Das Lob Gottes*, and *Das Lob der Tonkunst*; *Die Engel am Kreuze Jesu*, oratorio; music for the drama *Kein Faustrecht mehr*, performed in Weimar in 1798; Symphonies, trios, quartets, quintets, concertos, and songs.—Mendel; Fétis.

DUNNE, JOHN, born in York, England, in 1834, died at Aston, near Dublin, Ireland, June 7, 1883. He was chorister in Worcester Cathedral in 1850, in Cashel Cathedral, Ireland, in 1854, and was a member of Christ Church, St. Patrick's Cathedral, and Trinity College choirs, Dublin. Mus. Bac., Dublin, 1866; Mus. Doc., ib., 1870. Works: *Myra*, cantata for full chorus and orchestra; *The Hanging of the Crane*, cantata (Longfellow); Church services and anthems; Glees, songs, etc.

DU PAUVRE SEUL AMI FIDÈLE. See *Muette de Portici*.

DUPONCHEL, Le Père JACQUES, born at Douai in the first half of the 17th century. Cordelier monk, organist to Cardinal Bichi, Rome. Works: *Psalmi Vespertini cum litanis B. M. V.*, 3 voc. (Rome, 1665); *Sacrae cantiones 2, 3, 4 voc. cum litanis B. M. V.*, op. 2 (Bologna, 1671); *Messe a 3, 4, 5 voci concertate con violini e ripieni a bene placito*, op. 3 (Rome, 1676).—Fétis.

DUPONT, AUGUSTE, born at Ensival, near Liège, Feb. 9, 1828, still living, 1888. Pianist, pupil at the Liège Conservatoire from 1840 to 1844; studied also under Jalbeau, former pupil of Jacques Herz and Kalkbrenner. After successful professional tours through Europe, he became in 1852 professor of the pianoforte at the Brussels Conservatoire. Works: *Variations sur un air*





populaire Liégeois (1846); *Étude de trilles* (1848); *Concerto en fa mineur pour piano et orchestre* (1850); *Six contes du foyer, en morceaux séparés pour piano* (1852); *Trois cahiers de réminiscences pastorales pour piano* (1853); *Étude fantastique à 5 temps* (1854); *Sonate pour piano et violon* (Leipsic); *Lamento, poésie élégiaque pour piano*; *Le tremolo staccato* (Bonn); *Grand galop fantastique, dédié à Meyerbeer*; *Fantaisie pour piano et orchestre*, op. 21 (Paris); *Le mouvement perpétuel*, op. 24; *Grand trio pour piano, violon et violoncelle*, op. 29; *Marche et scène druidique*, op. 30; *Grand concerto symphonie pour piano et orchestre*, played at a concert in 1857, and at the Conservatoire in 1858; *La danse des Almées*, op. 25; *Tocattelle*, op. 26; *Trois danses dans le style ancien, Gavotte, Sarabande, Bourrée*, op. 37; *Fantaisie et fugue pour la main droite seule*, op. 41; *Roman en dix pages*, op. 48, etc.—Fétis, iii. 81; do., *Supplément*, i. 290; Mendel; Riemann.

DUPONT, HENRI DENIS, born in Liège in 1660, died there, Sept. 1, 1727. Organist, chorister in the cathedral of Saint-Lambert, where he was pupil of canon Pietkin and of his colleague Pierre Lamalle. He received organ lessons also from Guillaume Delexhay, and became organist of the Cathedral in 1685, and *maitre de chapelle* in 1703. He was also canon of the Cathedral, and made a famous collection of musical works. Works: *Répons en contrepoint pour les principales fêtes de l'année*; *Grandes Antiennes O pour l'Avent*; Several masses solennelles, with orchestra; Several motets, with orchestra; *Messes des Morts*, with orchestra; *Te Deum pro Turcorum destructione*, with orchestra, performed at the Liège Cathedral to celebrate the victory of Prince Eugène over the Turks (1717). Of all these works only several of the *Répons* and *Antiennes* are extant.—Biog. nat. de Belg., i. 315.

DUPONT, JEAN FRANÇOIS, born in Rotterdam in 1822, died at Nuremberg, March 21, 1875. Dramatic composer and

violinist, pupil at the Conservatorium, Leipsic, of Mendelssohn in composition, and of Ferdinand David on the violin. On his return to Holland he brought out successfully several choral and orchestral works, then settled in Hamburg (1854), was *Kapellmeister* of the theatre at Linz in 1856, and at Nuremberg in 1858-74. There and at Warsaw and Moscow he acquired reputation as an excellent conductor. Most of his works remain in manuscript, owing probably to their great length. His grand opera in three acts, *Bianca Siffredi*, text by L. Hoffmann, was given with success at Linz, Nov. 23, 1855.—Mendel.

DUPONT, JOSEPH, born in Liège, Aug. 21, 1821, died there, Feb. 13, 1861. Violinist, pupil of his father, a distinguished amateur, and at the Liège Conservatoire, where he studied under Antoine Wanson and François Prume. He became professor of the violin at the Conservatoire when seventeen years old. His *opéra-comique*, *Ribeiro Pinto*, was played at the Cercle Artistique, Liège, in 1858, by members of the Choral Society *La Legia*. Works: *Credo*, *Kyrie*, *Agnus Dei*, quartet, and quintet for string instruments; *Symphonic andante*; Two *fantaisies* for violin; Three *Études* and a *Romance sans paroles* for violin; 8 *Études* for violin with accompaniment of a second violin; *Ave Maria Stella* for two voices; *Ave Maris* for a single voice; *Tantum ergo* for a single voice; 8 *Litanies* for a bass voice.—Fétis, *Supplément*, i. 289; Riemann.

DUPONT, JOSEPH, the younger, born at Ensival, near Liège, Jan. 3, 1838, died at Haarlem, June 26, 1867. Violinist, pupil at the Brussels Conservatoire, where he gained the 1st prize for violin in 1862, and the 1st prize for composition in 1863. He was professor of harmony in the Conservatoire. Works: *Symphonies*, *overtures*, *cantatas*, *pianoforte music*, *songs*, etc.

DUPONT, PIERRE, born at Rochetaillée, near Lyons, April 23, 1821, died at Saint-Étienne, July 25, 1870. Poet and musician,

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whose reputation was made by his rustic and political songs, which were sung throughout France. The son of a poor laborer, he received very little education. His poetical taste was fostered by the acquaintance of Pierre Lebrun, author of *Marie Stuart*, who read Dupont's first effort, *Les deux anges*, which was afterwards awarded a prize by the Académie Française (1842). Dupont went to Paris in 1839, and held a position under the Académie, and in 1846 began writing songs such as *Les bœufs*, *La vigne*, *La mère Jeanne*, etc. His first poems were published in the collection entitled: "*Les Paysans, chants rustiques*," brought out under the care of Théophile Gautier. His songs, *Les sapins*, *Le mois de mai*, *La chanson des foins*, which may be called pastoral symphonies, succeeded these and were followed by his political songs, which sometimes awoke such enthusiasm when sung at mass meetings, that they were suppressed by the police. Among these are: *Le pain*, one of his most famous; *Le chant des ouvriers*; *Chanson de la soie*, *Chant du transporté*, *Les adieux de Kossuth*, *La nouvelle alliance*. At the time of the Coup d'État, 1851, he was condemned to exile, but pardoned in the first days of the Empire. He never wrote afterwards, however, with the same freedom, and his later songs were unsuccessful. In composing he was aided by Reyer, who noted down the airs which the poet sang to his own poems, and which he was not musician enough to write. His works have been collected in an edition published in four volumes with notes by Baudelaire and Reyer (Paris, 1854).—Fétis, *Supplément*, i. 289; Larousse, vi. 1413; Mendel, iii. 277; Riemann, 229.

DUPORT, (JEAN) LOUIS, born in Paris, Oct. 4, 1749, died there, Sept. 7, 1819. Violoncellist, brother and pupil of Jean Pierre Dupont, whom he surpassed. He was first heard at the Concerts Spirituels and the Société Olympique, but his style was much improved after the coming of Viotti, in

1782. After the breaking out of the French Revolution, he went to Prussia to join his brother and became court musician for seventeen years. He returned to Paris after the Prussian war to find himself unknown, became musician to Charles IV., ex-King of Spain, at Marseilles, and when that Prince went to Rome in 1812, returned to Paris and was thenceforward the leading French violoncellist. He was chamber musician to the Empress Marie Louise, violoncellist in the Imperial Chapel, professor at the Conservatoire until its suppression in 1815, and musician to Louis XVIII. Works: Six concertos; Four works of sonatas with accompanying bass; Three duos for two violoncellos; Eight airs variés with orchestra or quartet; Two airs variés for violin and violoncello (with Jarnowick); Romance with pianoforte accompaniment; Nine nocturnes for harp and violoncello (with Bochs); Fantaisies for violin and pianoforte. His *Essai sur le doigter du violoncelle et la conduite de l'archet, avec une suite d'exercices* (Paris), is a fundamental work for the study of the violoncello.—Fétis; Mendel; Riemann; Biog. gen., iv. 354; Larousse; Grove.

DUPORT, (JEAN) PIERRE, called Duport aîné, born in Paris, Nov. 27, 1741, died in Berlin, Dec. 31, 1818. Violoncellist, pupil of Berthaut, who considered him his best scholar. He was first heard at the Concerts Spirituels in 1761, was musician to the Prince de Conti until 1769; and after visiting England and Spain, went in 1773 to Berlin as first violoncellist of the Royal Chapel of Frederick II. of Prussia. He was superintendent of the court concerts from 1787 to 1806. Works: 3 duos for two violoncellos, op. 1 (Paris); 6 sonatas for violoncello and bass (Amsterdam, Berlin, 1788).—Fétis; Larousse; Grove; Mendel.

DUPRATO, JULES LAURENT (ANACHARSIS), born at Nîmes, Aug. 20, 1827, still living, 1888. Dramatic composer, pupil at the Conservatoire, Paris, of Leborne, won the grand prix in 1848 with his cantata *Damoclès*, and having spent two years in

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Rome, visited other cities of Italy, and travelled in Germany. In 1866 he became professor of harmony at the Conservatoire. Works—Opéras-comiques: *Les trovatelles*, 1 act, given at the Opéra Comique, 1854; *Pâquerette*, do., ib., 1856; *M'sieu Landry*, *Bouffes Parisiens*, 1856; *Salvator Rosa*, 3 acts, Opéra Comique, 1861; *La déesse et le berger*, 2 acts, ib., 1863; *Le baron de Groschaminet*, 1 act, *Sacripant*, 2 acts, *Fantaisies Parisiennes*, 1866; *Le chanteur florentin*, lyric scene, ib., 1866; *La fiancée de Corinthe*, 1 act, Opéra, 1867; *La tour du chien vert*, 3 acts, *Folies Dramatiques*, 1871; *Le cerisier*, 1 act, Opéra Comique, 1874; *La reine Mozab*, operetta, not given; *Une promenade de Marie Thérèse*, do.; *Marie Stuart au château de Lochleven*, do.; *Gazouillette*, opéra-comique, do.; 3 cantatas, Opéra Comique, 1859, 1861, Opéra, 1864; Cantata for the inauguration of the *Athénée Musical*, 1864; 3 choruses for equal voices; vocal melodies—Fétis; do., *Supplément*.

DUPREZ, GILBERT LOUIS, born in Paris, Dec. 6, 1806, still living, 1888. Dramatic composer, pupil of Choron at the Paris Conservatoire. He sang in public for the first time in *Athalie*, at the Théâtre Français, in 1820; made his début as a tenor at the Odéon, in 1825, as *Almaviva*; went to Italy in 1828, and sang in Naples and other cities. He became very popular, and took his place at the head of French dramatic singers of his time. In 1836, on his return to France, he became first tenor at the Opéra, where he sang twelve years, creating many important rôles. From 1842 he was professor of lyrical declamation at the Conservatoire, but resigned in 1850, and founded l'École Spéciale du Chant, which during the war of 1870 was removed to Brussels. Works: *L'abîme de la maladetta*, *Joanita*, given at Brussels, 1851; *La lettre au Bon Dieu*, Paris, Opéra Comique, 1853; *Jeanne D'Arc*, grand opera, ib., Grand Théâtre Parisien, 1865; *La cabane du pêcheur*, opéra-comique,

Théâtre de Versailles; *Jélyotte*; *Samson*, grand opera; *Amelina*; *Zéphora*, grand opera; *Sariotti*, grand opera; *La pazza della regina*; *Le jugement dernier*, oratorio, *Cirque des Champs-Élysées*, 1868; two masses; romances, chamber music, etc.; *L'Art du chant* (Paris, 1846); *La Mélodie*, études complémentaires vocales et dramatiques de l'Art du chant.—Fétis; do., *Supplément*, i. 292; Grove; Mendel; Riemann.

DUPUIS, JACQUES, born in Liège, Oct. 21, 1830, died there, June 20, 1870. Violinist, pupil at the Liège Conservatoire, from 1839; studied solfège under Lignac, the pianoforte under Ledent; the violin under Joseph Dupont and Prume; and composition under Daussoigne-Méhul. He won 1st prize for solfège, in 1841; 2d prize for violin, in 1842; 1st prize for violin and 2d for pianoforte, 1847; and 1st prize for pianoforte, 1848. In 1850 he became professor of the violin in the Conservatoire. He has played at the popular concerts of Paris and Brussels, at the Félix Meritis of Amsterdam, and concerts at Aix-la-Chapelle. Works: 2 concertos for violin; Sonatas, fantaisies et morceaux de genre for pianoforte and violin. Many of his works remain unpublished.—Fétis, *Supplément*, i. 294; Mendel.

DUPUIS, THOMAS SANDERS, born in England of French parents in 1733, died in London, June 7, 1796. Organist, chorister of the Chapel Royal under Bernard Gates, and pupil of John Travers, organist of the Chapel Royal. He was appointed organist of that chapel on the death of Dr. Boyce, in 1779; Mus. Bac. and Mus. Doc., Oxford, June 26, 1790. He published several sonatas and concertos for pianoforte, organ pieces, chants, anthems, and glees. After his death a selection of his cathedral music was published by John Spencer, one of his pupils.—Grove; *Harmonicon*, 1833, 141.

DUPUY, JEAN BAPTISTE ÉDOUARD LOUIS CAMILLE, born at Corselles, near



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Neufchâtel, in 1775, died in Stockholm, April 3, 1822. Dramatic composer, pupil in Paris of Chabran on the violin and of Dussek on the pianoforte; at the age of sixteen he became Konzertmeister to Prince Henry of Prussia, at Rheinsberg, and four years later went to Berlin, where he studied harmony under Fasch. He afterwards travelled through Germany and a part of Poland, giving concerts in all the larger cities; towards the end of 1793 he arrived at Stockholm and was engaged as singer at the Opera, and second conductor of the court concerts; he left for Copenhagen, in 1799, to enter upon a similar engagement there, and at the time of the English expedition against Copenhagen, under Nelson, he enlisted in 1801 in a corps of volunteers organized for the defence of the city; during the bombardment of 1807 he distinguished himself by his bravery, and was promoted to the grade of lieutenant. In 1809-10 he was in Paris, and after his return lived first at Schoenen, then at Stockholm, where he was appointed professor and Kapellmeister to the court in 1812. Works: Björn Jarnsida, Swedish opera, given at Stockholm, 1822; Félicie, ib., about 1824; Une folie; Funeral service for King Charles XIII.; Duos for violins; Concerto for flute; Polonaise for two violins, guitar, and bass; Quadrilles, waltzes, and écossaises, for pianoforte; Marches for military band, etc.—Fétis.

DURANTE, FRANCESCO, born at Frattamaggiore, Naples, March 15, 1684, died in Naples, Aug. 13, 1755. As a boy he entered the Conservatorio dei Poveri di Gesù Cristo, and, later, that of S. Onofrio, where he studied under Alessandro Scarlatti. Some accounts have it that he afterwards went to Rome,



and studied singing five years under Pitoni, and strict counterpoint under Bernardo Pasquini; but this is doubtful. In 1718 he became the head of S. Onofrio, and in 1742 succeeded Porpora at the Conservatorio Santa Maria di Loreto, at Naples, which post he held until his death. Durante and Leo have been called the founders of the Neapolitan school, but they should rather be called two of its most shining lights, as their predecessor Scarlatti must be looked upon as the real founder. Durante wrote almost exclusively for the church, and never for the stage. If somewhat lacking in invention, he was a complete master of style; his manner is vigorous, grand, and often exceedingly brilliant. He was especially noted for his skill as a teacher, and he produced probably more famous pupils than any other one man. Of these Pergolesi, Duni, Traetta, Vinci, Terradellas, Jommelli, Piccinni, Sacchini, Guglielmi, Paisiello, and others may be said to have almost monopolized the lyric stage in Europe during the last half of the 18th century. Few of Durante's works have been published. The library of the Paris Conservatoire has a rich collection of his MSS., and a few important works are in the Vienna library. The collections of Schlesinger, Rochlitz, Commer, and the Fitzwilliam Music contain separate pieces of his; the great Magnificat, with additional accompaniments by Robert Franz, is published by Karmrodt, in Halle. Works: 11 masses for four to nine voices; Credo for four voices; do. for five voices; 16 psalms for one to eight voices; 6 anthems; 3 hymns; 13 motets; Te Deum for five voices; 5 litanies; Dopo sentirò, cantata for contralto; 12 madrigals; 11 solfeggi for two voices; 6 sonatas. The Vienna library possesses also his Lamentations of Jeremiah, a so-called pastoral mass, and other compositions in MS.—Clément, *Mus. célèbres*, 58; Fétis; Mendel; Schilling.

DURCH DIE WÄLDER, DURCH DIE AUEN. See *Freischütz*, Der.



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**DURCH MITLEID WISSEND.** See *Parsifal*.

**DÜRRNER, JULIUS (RUPPRECHT)**, born at Ansbach, July 15, 1810, died at Edinburgh, June 10, 1859. Vocal composer, pupil of Friedrich Schneider at Dessau; became cantor at the Stadtkirche in his native city in 1831, and went to Leipsic in 1842 to complete his studies under Mendelssohn and Hauptmann; two years later he accepted a call to Edinburgh, where he was much esteemed as a vocal teacher and musical director. Of his compositions those for male chorus are especially popular.—Mendel.

**DU SANG, DU SANG.** See *Prophète*.

**DUSCHEK (Dušek), FRANZ**, born at Chotěborky, Bohemia, Dec. 8, 1736, died in Prague, Feb. 12, 1799. Pianist, educated in the Jesuits' Seminary, Königgrätz, under the patronage of Count von Spork; but being crippled by a fall, he devoted himself entirely to music; and studied at Vienna under Wagenseil. He settled in Prague, where he was one of the best players and teachers of the pianoforte until his death. Among his pupils were Maschek, Koželuch, Witasek, and his wife Josephine. Mozart, who was his friend, put the last touches to Don Giovanni at his villa. Works: Several sonatas; *Die Seeschlacht und gänzliche Niederlage der grossen holländischen Flotte durch den General Duncan, den 2. Oct., 1797, charakteristische Sonate für das Fortepiano* (Vienna, 1799); xxv. *Lieder für Kinder von Spielmann* (Prague, 1792), written partly with Maschek; Pianoforte concerto; Many other compositions in manuscript.—Wurzbach; Mendel; Fétis; Grove; Dlabacz.

**DUSSEK, (originally Dušek) FRANZ (BENEDIKT)**, born at Czaslau, Bohemia, March 22, 1765, died (in Italy?) after 1816. Dramatic composer, son and pupil of Johann Josef Dussek, whose place he often supplied at the organ; he played well also on the violin, the violoncello, and the pianoforte. Being sent to Prague to complete his studies, he entered the service of the Countess von Lützow, whom

he accompanied to Italy. At Mortara he obtained a position as organist and musical director, afterwards became accompanist at the Teatro San Benedetto, Venice, then at La Scala, Milan, whence he went to Laibach, Carniola, in 1790, as organist at the cathedral. In 1808 he became Kapellmeister of an Austrian regiment of infantry, stationed at Venice. Works—Operas: *La caffetiera di spirito*, given in Milan, 1780; *La feudataria*, about 1780; *L'impostore*, about 1785; *Voglia di dote e non di moglie*, Milan, about 1795; *Il trombetta*; *Matrimonio e divorzio in un sol giorno*; *Roma salvata*, opera seria; *Il fortunato successo*; *L'incantesimo senza magia*; *La ferita mortale*; *L'ombra, ossia il ravvedimento*, farce, Venice, 1815; *Gerusalemme distrutta*, oratorio; Trio for flutes; Sonata for pianoforte and violin; Concertos for violin and pianoforte; Church music, canonets, etc.—Fétis; Mendel; Dlabacz.

**DUSSEK (Dušek), JOHANN JOSEPH**, born at Wlazowicz, Bohemia, in 1739, died in 1811. Taught music in Langenau and Chumecz, and was organist and choir-master at Czaslau until three years before his death. He was the father of Johann Ludwig and Franz Benedikt Dussek. Works: Masses, litanies, pianoforte sonatas, organ fugues and toccatas, all in manuscript.—Mendel; Fétis; Wurzbach.

**DUSSEK (Dušek), JOHANN LUDWIG**

(Ladislav), born at Czaslau, Bohemia, Feb. 9, 1761, died at Saint-Germain-en-Laye, March 20, 1812. The name was variously spelled, Dussik, Duschek, Dussek; Johann wrote it in the last form, but

pronounced it Duschek. He was the eldest of three children (his brother Franz Benedikt, and his sister Veronika Rosalia, were



both distinguished in music) ; his father, Johann Joseph Dussek, was organist and the leading teacher in Czaslau, and began to teach his son the pianoforte in 1766, and the organ in 1770. Johann was soon engaged as soprano at the Minorite church in Iglau, where he entered the Jesuit college, and kept up his studies in music under Father Ladislav Spenar, continuing them for two years at Kuttenberg, after being appointed organist at the Jesuit church there. Thence he went to Prague, where he took the degree of Master of Philosophy. He wished to enter the Cistercian order, but was refused admission because of his youth. Count Männer, an Austrian artillery officer, took him to Mechlin, where he was for some time organist at the church of Saint-Rombaut, and gave pianoforte lessons. He next went to Berg-op-Zoom, where he was organist at one of the principal churches. This was his last engagement as organist. He soon went, however, to Amsterdam, where his brilliant reputation as pianist and composer began to establish itself ; then he passed a year at The Hague, where he gave much time to composition. In 1783 he moved to Hamburg, where he studied under Philipp Emanuel Bach, with the best results. In 1784 he was in Berlin, and a year later in Cassel, astonishing everyone by his performances on the pianoforte and on the harmonica, an instrument then newly invented by one Hessel. Near the end of 1786 he went to Paris, where his immense success could not dissuade him from visiting Italy in company with his brother Franz. Returning to Paris in 1788, he was driven by the unsettled condition of affairs to London, where he remained until 1800. Here he became immediately a fashionable teacher and the centre of a distinguished musical circle, winning the highest encomiums from Haydn. In 1792 he married Sofia Corri, a noted singer whom he had often accompanied at concerts. He set up a music-shop in partnership with his father-in-

law, Domenico Corri ; but, owing to Dussek's shiftlessness and want of business knowledge, the enterprise was a total failure, Dussek being even forced to leave London secretly in 1800 to escape creditors, and to go to Hamburg. In 1802 he gave a concert in Prague, and paid a visit to his father at Czaslau. In 1803 he met Prince Louis Ferdinand of Prussia in Magdeburg. He continued living with the prince in Berlin on terms of affectionate intimacy until the latter's death, in 1806, on the field of Saalfeld. Dussek's *Élégie harmonique*, op. 61, one of his best works, was inspired by the death of his friend (see *Leipziger Musik Zeitung*, 1807, 741 ; *Reclstabs, Erinnerungen* ; Spohr, *Selbstbiographie*, i. 85, 94.) He next entered the service of Prince von Isenburg, and then of Talleyrand, Prince of Benevento, with whom he returned to Paris in 1807. He remained living with him until his death, enjoying almost complete leisure and an exceptionally brilliant reputation. Although Dussek's compositions have now passed into almost complete oblivion, the place he occupied in musical history was an important one. In the history of the development of pianoforte playing he stands, as it were, between Clementi and Hummel. Yet, although his reputation was of the most brilliant in an age especially rich in great pianists and composers for that instrument, he was hardly a man who made the most of his surpassing natural gifts. His extraordinary facility was accompanied by a careless, easy disposition, and he was not a hard worker. Much confusion exists in the opus-numbers of his works. Works : 3 concertos for pianoforte and quartet, op. 1 ; 11 concertos for pianoforte and orchestra, in E-flat, op. 3, in F, op. 15, in B, op. 22, in E flat, op. 26, do., op. 27, in C, op. 29, in B, op. 40, in G minor, op. 50, in B, op. 63 (for 2 pianofortes and orchestra), in F, op. 66, op. 70 ; 3 sonatas for pianoforte, violin and violoncello, op. 2 ; do., op. 24 ; do., op. 31 ; 2 do., op. 34 ; Sonata for do., op. 37 ;

## DUTILLIEU

3 do. for pianoforte and violin, op. 4 ; do., op. 8 ; do., op. 12 ; do., op. 13 ; do., op. 14 ; do., op. 17 ; do., op. 18 ; do., op. 51 ; do., op. 69 ; 6 sonatas for do., op. 28 ; do., op. 46 ; 4 do., op. 30 ; 2 do., op. 47 ; Sonata for do., op. 36 ; 3 sonatas for 2 violins, op. 5 ; do. for pianoforte and flute, op. 7 ; do., op. 25 ; 6 sonatas for do., op. 19 ; 6 sonatinas for do., op. 20 ; 3 sonatas for pianoforte, op. 9 ; do., op. 10 ; do., op. 11 ; do., op. 35 ; do., op. 39 ; Sonata, etc., for do., op. 23 ; do., op. 75 ; do., op. 77 ; Sonatas for do., op. 43-45 ; Sonatas for pianoforte duet, op. 32, 38, 48, 67 (3), 72, 73, 74 ; Sonata for pianoforte, flute and violoncello, op. 21 ; do., op. 65 ; Quartet for pianoforte and strings, op. 41 ; do., op. 53 ; do., op. 56 ; 3 quartets for strings, op. 60 ; Notturno concertante for pianoforte and violin, op. 68 ; Numerous minor works for pianoforte, and songs.—Dlabacz ; Fétis ; Mendel ; Clément, *Mus. célèbres*, 235 ; Dwight's *Journal*, 1861 ; London *Mus. World*, 1861.

**DUTILLIEU** (Ditillieu), **PIERRE**, born at Lyons in 1756, died in Vienna, June 28, 1798. Dramatic composer, studied and travelled in Italy, and in 1790 went to Vienna, where he was appointed composer at the court theatre. Works—Operas: *Antigono ed Enone*, given at Naples, 1788 ; *Il trionfo d' amore*, opera buffa, Vienna, 1791 ; *Nannerina e Pandolino*, ossia *gli sposi in cimento*, do., ib., 1792 ; *Gli accidenti della villa*, ib., 1794 ; *La superba corretta*, ib., 1795. Ballets: *I Curlandesi*, Naples, 1790 ; *Magia contra magia*, ib., 1791 ; *Die Freiwilligen*, Vienna, 1793 ; *Arminio*, *Der Jahrmarkt*, *Die Macht des schönen Geschlechts*, ib. ; Six duos for two violins, op. 1 (Vienna, 1800) ; Concerto for violin ; Trios, songs, etc.—Fétis ; Mendel.

**DUVERNOY**, **HENRI** (**LOUIS CHARLES**), born in Paris, Nov. 16, 1820, still living, 1888. Pianist, son of Charles Duvernoy, clarinettist (1766-1845) ; pupil at the Paris Conservatoire from 1829 to 1845. He took the 2d prize for solfège in 1831, and the 1st in 1833 ; was a pupil of Zim-

merman for the pianoforte, winning the 1st prize in 1837 and the 1st in 1838 ; the 2d prize for harmony and practical accompaniment in 1839 ; and for counterpoint and fugue, as pupil of Halévy, in 1841. He took also the 2d prize for organ in 1840, the 1st in 1842, and the 2d grand prix de Rome in 1848. He became assistant professor of solfège at the Conservatoire in 1839, and full professor in 1848 ; was organist for several years of the Protestant churches of the rue des Billettes and of the Rédemption, and organist in chief of the Panthemont Church in 1858. He was appointed by the Consistory of Montbelliard, in 1846, to make a selection of psalms and chants for the Reformed Church of France ; this he undertook with his uncle and co-labourer, Georges Kuhn. Their joint work was published as : *Nouveau choix de psaumes et cantiques harmonisés à quatre voix, et composés en partie par MM. Kuhn et Henri Duvernoy* (2 vols., Paris, 1848). A second part was published at the desire of the Protestant clergy, in which he was assisted by Duprato (Paris, 1859). He also published, in collaboration with Kuhn, *Solfège des chanteurs* (Paris, 1855) ; and is the author of *Solfèges à changements de clef* (Paris, 1857), which has been adopted by the Conservatoires of Paris, Brussels, and Liège, and by the music schools of Toulouse, Marseilles, Metz, and Lille. He published *Solfège artistique*, in two parts (Paris, 1860) ; *Vocalises pour voix de soprano ou de ténor* ; *École concertante de solfège, ou 20 Études de style et de perfectionnement pour deux voix égales sans accompagnement* ; *Solfège mélodique, théorique et pratique*.—Fétis, iii. 101 ; Supplément, i. 298 ; Larousse ; Mendel ; Riemann, 234.

**DUVERNOY**, **VICTOR ALPHONSE**, born in Paris, Aug. 30, 1842, still living, 1888. Pianist, pupil of the Paris Conservatoire under Marmontel for the pianoforte, winning the 2d prize in 1854 and the 1st in 1855 ; pupil of Bazin in accompaniment and harmony, taking the 2d accessit in 1859. He brought out two symphonic



## DVOŘÁK

fragments at the Châtelet concerts, and a concerto at a concert of the Société Nationale de Musique, in 1876. Went to London as virtuoso and met with great success. Works: Six *mélodies avec accompagnement de piano*; and several *morceaux de genre* for pianoforte.—Fétis, *Supplément*, i. 298; Mendel, *Ergänz.*, 93.

DVOŘÁK, ANTONIN (pronounced Dvorshak), born at Mühlhausen, Bohemia, Sept. 8, 1841, still living, 1888. He was destined to be a butcher and inn-keeper, like his father, but the village schoolmaster taught him to play the violin and to sing. In 1857 he went to Prague, became violinist in an orchestra, studied in an organ school, and after graduating was engaged as first violinist at the National Theater, and as organist in several churches of Prague. His hymn for chorus and orchestra, *Die Erben des weissen Berges*, was performed in 1873 with such success as to gain him a wide reputation; and in 1875 he was awarded the Artist's Stipend by the Austrian Government, which enabled him to devote himself to composition. About 1877 his fame was firmly established all over Europe. In 1884 he visited London as the guest of the Philharmonic Society, and in 1885 he conducted his cantata, *The Spectre Bride*, at the Birmingham Festival. Works—Operas: *Wanda*, five acts, text by Sumawsky, Prague, 1876; *Der Bauer ein Schelm*, comic, Prague, 1878, Dresden, 1882; *Der Dickshädel*, comic; *Dimitrije (Dimitri)*, Prague, 1882; *König und Köhler*, comic, Prague. *Silhouetten*, 12 pieces for pianoforte (4 hands), op. 8; *Romance* for violin and orchestra, op. 11; *Dumka* (elegy), and *Furiant* (Bohemian dance), for pianoforte, op. 12; *Ballade*, for violin with pianoforte, op. 15; *Four duets*, op. 20; *Trio* for piano-



forte, violin, and violoncello, op. 21; *Serenade* in E, for string, orchestra, op. 22; *Quartet* for pianoforte and strings, op. 23; *Trio* in G minor, op. 26; *Hymne der böhmischen Landleute*, for mixed chorus, with pianoforte (4 hands), op. 28; *Hymnus* for mixed chorus and orchestra, op. 30; *Klänge aus Mähren*, 13 duets for soprano and contralto, op. 32; *Concerto* for pianoforte and orchestra, op. 33; *Quartet* for strings, op. 34; *Dumka*, elegy for pianoforte, op. 35; *Air and variations* in A-flat, pianoforte, op. 36; *Four duets*, op. 38; *Suite* for orchestra, op. 39; *Notturmo* for string orchestra, op. 40; *Furiant*, Bohemian national dance, op. 42; *Serenade* in D minor, for wind instruments, violoncello, and double bass, op. 44; *Slavische Rhapsodien* in D, G, and A-flat, for full orchestra, op. 45; *Slavische Tänze*, for do., op. 46; *Bagatellen* for two-violins, violoncello, and pianoforte, op. 47; *Sextet* for strings, op. 48; *Mazurek* in E minor, violin and orchestra, op. 49; *Quartet* in E-flat, strings, op. 51; *Impromptu*, *Intermezzo*, *Gigue*, and *Églogue* for pianoforte, op. 52; *Concerto* for violin and orchestra, op. 53; *Waltzes* for pianoforte, op. 54; *Gypsy Melodies*, op. 55; *Mazurkas* for pianoforte, op. 56; *Sonata* for pianoforte and violoncello, op. 57; *Stabat mater* for soli, chorus, and orchestra, op. 58, 1883; *Legends* for orchestra, op. 59; *Symphony No. 1*, in D major, op. 60; *Third quartet* in C, op. 61; *Mein Heim*, overture for orchestra, op. 62; *In der Natur*, five choruses for soprano, contralto, tenor, and bass, op. 63; *Second trio* in F minor, op. 65; *Scherzo capriccioso* for orchestra, op. 66; *Husitská*, dramatic overture for orchestra, op. 67; *Aus dem Böhmer Walde*, *Charakterstücke* for pianoforte (4 hands), op. 68; *Die Geisterbraut* (*The Spectre Bride*), ballad for soli, chorus, and orchestra, op. 69, Birmingham Festival, 1885; *Symphony No. 2*, in D minor, op. 70, played in London, April 22, 1885, New York, by Theodore Thomas, Jan. 9, 1886; *Die heilige Ludmila* (*Saint Ludmila*), oratorio, op. 71, Leeds Festival, 1886; *Neue*



## DYER

Slavische Tänze for orchestra, op. 72: Trio for two violins and viola, op. 74; Roman-tische Stücke for violin and pianoforte, op. 75; *Patriotic Hymn*, for chorus and orches-

tival, 1883; Church and organ music: Songs.

**DYKES, JOHN BACCHUS**, born at Kingston-upon-Hull, England, March 10, 1823, died at St. Leonard's, Jan. 22, 1876. Church composer, pupil of Skelton, organist at Hull, then studied at Cambridge under Walmisley, and in 1847 became curate at Malton, Yorkshire, in 1849 minor canon and precentor of Durham Cathedral, and

tra; Songs, op. 3, 5, 6, 7, 9, 50, 55, 73.—Mus. Wochenblatt, xi. 8, 15, 39, 67, 79, 91; Mendel; Riemann.

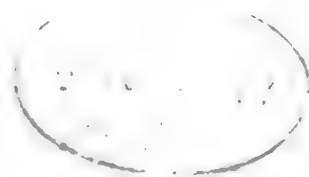
**DYER, ARTHUR EDWIN**, born at Frome, Somersetshire, England, Feb. 26, 1843, still living, 1888. Organist and music-master at Cheltenham College. Mus. Bac., Oxford, 1873; Mus. Doc., ib., 1880. Works: *Salvator Mundi*, cantata, 1881; *Harold*, do., 1882; *I wish to tune my quivering lyre*, for chorus and orchestra, Gloucester Musical Festival, 1883.

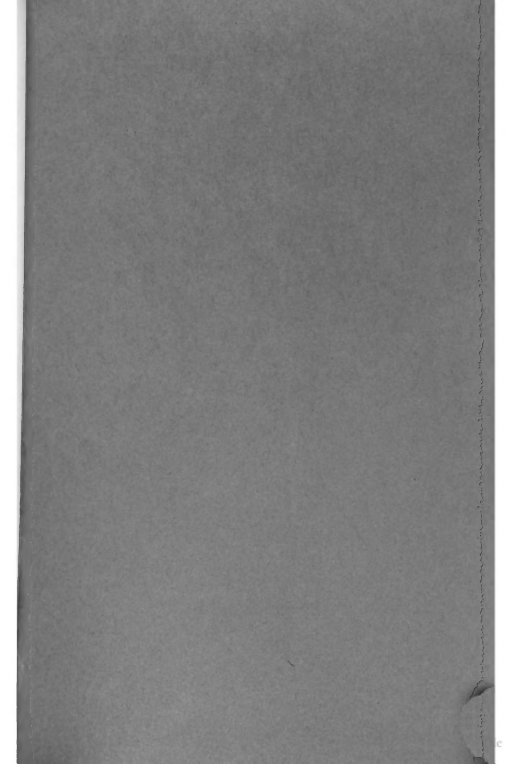
*Art. Dyer*



in 1862 vicar of St. Oswald, Durham. Mus. Doc., Durham, 1861. Works: *Service in F*; *The 23d psalm*; Anthems, psalms, and hymns, the latter of which are among the finest examples of modern times.—Grove.

**DYNE, JOHN**, distinguished English alto singer and glee composer of the latter part of the 18th century, died Oct. 30, 1788. His glee, *Fill the Bowl*, obtained the Catch Club prize in 1768. He was appointed Gentleman of the Chapel Royal in 1772 and lay vicar of Westminster Abbey in 1779. He was one of the principal singers at the Handel Commemoration in 1784.—Grove, i. 478.





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